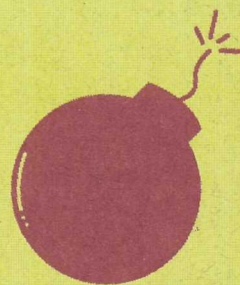
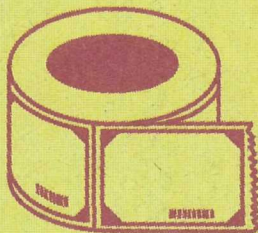


20 **MUSIC WASTE** 14
GUIDE INSIDE!

DISCORDER

THAT MAGAZINE FROM CITR 101.9 FM
SUPPORTING VANCOUVER'S INDEPENDENT MUSIC COMMUNITY
FOR OVER 30 YEARS



THE FLINTETTES



JUNE 2014



NOTICE OF INTENT TO DIGITIZE

BACK ISSUES OF *DISCORDER* MAGAZINE

We are so excited that Digital Initiatives is going to help us release every issue of *Discorder* online!

With the help of UBC Digital Initiatives, CiTR is planning to scan back issues of *Discorder* Magazine and make them available online. CiTR has never had formal copyright agreements with its contributors, and all content has been produced by volunteers and disseminated for free to eager audiences. Likewise, CiTR does not have express permission from *Discorder* contributors to publish the magazine electronically and make it available to eager readers online. When *Discorder* began, the founders had no idea we'd be published on the Internet—sorry Mike and Jennifer—and it would be impossible for CiTR to identify all of the contributors and obtain permission to republish their work electronically. Who knows where all you creative people are and what cool things you are doing.

Therefore, CiTR is shouting out to our alumni and asking any authors, illustrators, and designers who object to let us know as soon as possible. Please contact me at stationmanager@citr.ca if you have any questions or concerns, or don't want your contribution published online. If we do not receive objections, we will assume that permission has been granted. If objections are made, we will omit these issues from the archive. However, we hope you see the value in releasing this content to the public.

Please share this notice with your peers and fellow alumni! We will begin scanning shortly and need to spread the news far and wide.

Discorder provides an incredible history of Vancouver's local music scene, and we're very excited to share this with our readers.

Sincerely,

Brenda Grunau

CiTR Station Manager and Publisher of
Discorder Magazine
stationmanager@citr.ca

UPCOMING SHOWS

RICKSHAW

T H E A T R E

254 East Hastings Street
604.681.8915

JUN 6 **NICE PETER OF EPIC RAP BATTLES OF HISTORY** The Jackpot Golden Boys

JUN 7 **FIRST BLOOD: OMEGA CROM** Omnisight, Crucifiction, Elysium Echoes, Baryon, and more

JUN 12 **DESTROYER(SOLO SET)** Blackout Beach

JUN 13 **HAVOK** Wretched, Nylithia, Skull Vultures, Neck Of The Woods

JUN 18 **PELICAN** Tombs, Red Vienna

JUN 21 **ABORIGINAL DAY COMEDY EXTRAVAGANZA** Wayne Alexis, Chuck Cease, DJ Roy, and more

JUN 22 **YA HELWA III** Bellydance Showcase

JUN 25 **AGES AND AGES** with Guests

JUN 27 **PETER MURPHY(OF BAUHAUS)** Ringo Deathstarr

JUL 3 **BARRINGTON LEVY & DETOUR POSSE** DJ Scovie

JUL 4 **SEPTICFLESH** FLESHGOD APOCALYPSE, Hour of Penance, Necronomicon

JUL 5 **CLOUD NOTHINGS AND METZ** The Wytches

Additional show listings, ticket sale info, videos and more:

WWW.RICKSHAWTHEATRE.COM



<http://facebook.com/RickshawTheatre>



@rickshawtheatre



@rickshawtheatre

CONTENTS

21 THE TOURIST COMPANY

Slow and steady didn't win this *Space Race*, as the Tourist Company's EP ebbs and flows effortlessly between folk rock stompers and blissful harmonies. After being crowned Regional Champions in the CBC Music Searchlight competition, they're destined for a success that we can't help but describe as being out of this world.

27 SPENCER DAVIS

Sure, a Vancouver musician playing in multiple bands isn't exactly unheard of, but it's nevertheless still impressive. If you're familiar with Cowards, Tycho Brahe, S.P. Davis, Nervous Operator, or the dearly departed Glass Armonica, then you're familiar with the multi-talented Spencer Davis. *Discorder* catches up with the man of many musical monikers to talk about projects past and his thoughts on the "No Fun City" label.

49 THE FLINTETTES

Alternatively this feature could have been called "The Flintettes, or how they learned

to stop worrying and love pop music." With June already here, the demand is high for catchy, upbeat tunes to keep your good times going—and the Flintette's debut release, *Open Your Eyes*, is just what the summer ordered.

57 MUSIC WASTE 2014

It's hard to describe to non-Vancouverites just how special Music Waste is. It's like the Christmas of local music, except it lasts for four days and there's a lot more beer involved. The festival turns 20 this year and we've got a special peek behind the curtains at how things have grown over the years and how local culture is still at the heart of it all.

62 ACE MARTENS

Silence may be golden but *Silent Days* is even better. Ace Martens' debut EP—which enjoyed its physical release as a cassette last month—is a five-track gem chockablock with hazy guitar and foot-tapping hooks. Get to know more about Martens, as well as his release, in this breezy feature.

07 ART PROJECT: STEVE LOUIE
13 FILM STRIPPED:
THE ENIGMAS LIVE IN CONCERT
16 HERE'S THE THING: D.I.WHY?
20 CHARTS

31 MUSIC WASTE GUIDE
36 CALENDAR
42 REAL LIVE ACTION
46 UNDER REVIEW
66 PROGRAM GUIDE

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-3017 ext. 3 or emailing advertising@cit.ca. Rates available upon request.

CONTRIBUTE: To submit words to *Discorder*, please contact: editor.discorder@cit.ca. To submit images, contact: artdirector.discorder@cit.ca

SUBSCRIBE: Send in a cheque for \$20 to #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1 with your address, and we will mail each issue of *Discorder* right to your doorstep for a year.

DISTRIBUTE: To distribute *Discorder* in your business, email distro.discorder@cit.ca. We are always looking for new friends.

DONATE: We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.citr.ca/donate.

NOTICE OF DIGITIZATION Let it be known that CiTR is currently working to digitize the entirety of *Discorder's* archives. Soon all of the past issues you know and love will be available for viewing online. Thanks, computers! If you have any questions or concerns, please contact Brenda at stationmanager@cit.ca

Writers: Willa Bao, Alex de Boer, Robert Catherall, Julie Colero, Fraser Dobbs, Max Hill, Natalie Hoy, Erica Leiren, Daniel Lins, Shane Scott-Travis, Angela Yen, Bob Woolsey
Photographers & Illustrators: Sylvana d'Angelo, Yuliya Badayeva,

Eduard Barcelón, John C Barry, Sarah Cordingley, Alisha Davidson, Alan Derksen, Dana Kearley, Steve Louie, Justin Longoz, Tylor Macmillan, Rob Ondzik, Alison Sadler, Nolan Sage, Andrew Volk

Cover: photo by Nolan Sage, illustrations by Tylor Macmillan, design by Jaz Halloran
Editor: Jacey Gibb
Art Director: Jaz Halloran
Under Review Editor: TBD

Real Live Action Editor: Steve Louie
Web Editor: Marcin Lasinski
Ad Coordinator: Ana Elena Garza
Copy Editors: Steve Louie

Proofreaders: Natalie Hoy, Penelope Pots
Calendar Listings: Sarah Cordingley
Accounts Manager: Corey Ratch
Official Tweeter: Evan Brow

CiTR Station Manager: Brenda Grunau
Publisher: Student Radio Society of UBC
Student Liasons: Evan Brow, Josefa Cameron

EDITORIAL CUTOFF: May 18, 2014

©Discorder 2014 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 10,200. *Discorder* is published almost monthly by CiTR, which can be heard at 101.9 FM, online at cit.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at (604) 822-2487, CiTR's office at (604) 822-3017, email CiTR at stationmanager@cit.ca, or pick up a pen and write #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1, Canada.

STAR TREK & THE NEXT GENERATION

I remember it clearly. *Discorder's* art director, Jaz Halloran, and I were sitting across from each other, partaking in a few beverages post-office hours at the Gallery. It had been one of those days where you didn't get as much done as you wanted to but you had a beer in your hand and the company was good so none of it really mattered. Halloran was going on about the special effects in the new *Star Trek* movie—actually kind of old by this point, but new to him—and how visually satisfying it was to watch.

"People get paid to make that kind of stuff! That's their job, making these big blockbuster movies." I agreed with his musing and casually sipped my drink, when it suddenly dawned on me where

groove with the new format, and it's been immensely satisfying telling people the truth: that there's no behind-the-scenes controversy and no one's being fired or forced to resign. It hardly even feels like Halloran is quitting, but rather just moving on from the position. In his own words, Halloran told me he wants to leave the magazine while he still likes the job he's doing and I can respect that. It's been an incredibly organic progression and as much as I'll miss sharing weekly office hours together, I'm excited to see what he does next.

On the topic of new beginnings, Halloran's departure has another significance for *Discorder*: over the past year, nearly every major position within

the magazine will have traded hands with someone new. We'll be welcoming our 2014/15 student liaison, frequent

A lot can happen in just 12 months' time and the same applies to the next 12, which means this merry band of merries is going to be a whole lot of fun to work with.

the conversation was going: Halloran was about to tell me he was leaving the magazine.

His departure was by no means sudden. That conversation of ours took place about seven months ago and I'm only now getting the chance to write about it. Numerous people have asked me why Halloran is leaving, just as we've found a

contributor Joshua Gabert-Doyon, after the summer's end; our new web editor, Marcin Lasinski, has been rocking and redefining *Discorder's* presence on the web and beyond; starting in June, we'll have a new editor taking over your much-beloved Under Review section; and even I myself didn't take over as EIC until last September. A lot can happen in just 12



↑ illustration by Yuliya Badayeva

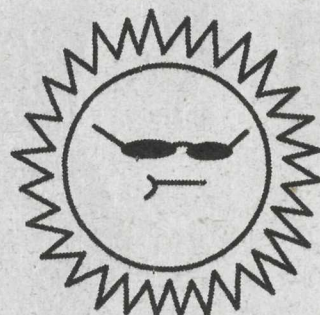
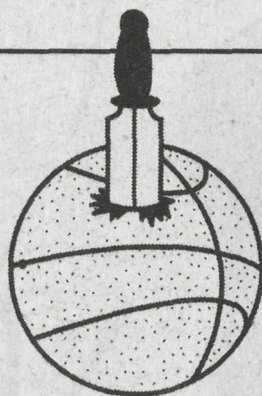
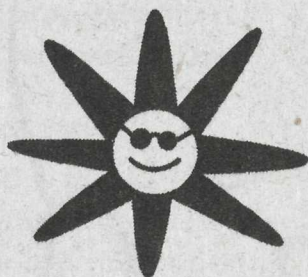
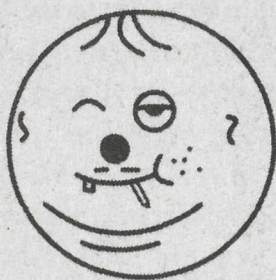
months' time and the same applies to the next 12, which means this merry band of merries is going to be a whole lot of fun to work with.

I've spent the last nine months of my life brainstorming, collaborating, arguing, and creating with Halloran and I'll miss it dearly going forward. Since he announced his resignation, our running joke has been it's because he's too old and we're having Halloran "put out to pasture" with the other 30 year olds. Kind of a dark gag

when I write about it, but I know Halloran will appreciate it and so I'll end on that note. Enjoy the pasture, Halloran. Hope it's as green as they say it is on the other side and thanks for all your years of *Discorder-ly* conduct.

So it goes,
Jacey Gibb

KEEP ON CHANGIN' ON



Well, this is it—my last issue at the helm as art director of *Discorder*. I've put in a lot of blood, sweat, and tears over the past few years. Those are the three main things that go into making every issue of *Discorder*. Or perhaps less blood and more all-nighters, in my experience. Lots of couch-sleeping in the cozy-ish, messy office at the CiTR station. And coffee and hummus! I'm pretty sure hummus has been at more of our proofing parties than I have.

I'd like to say thank you to Gregory Adams and Lindsey Hampton—whose shoes I had the honour of filling—my two makers, who gave me the opportunity to take the wheel of all things visual. Thanks also to Brenda Grunau and Jacey Gibb for entrusting me with the challenge of designing a new format and for their help in making it happen. And thanks to previous editor Laurel Borrowman, who was very fun to “make a magazine” with and was *instrumental* (that music pun's for you, Borrowman) in helping the new

format take shape in the beginning.

One of my intentions in the art direction and design of the new format and the past several issues has been to encourage *Discorder* to shift and change each issue, so that each month could be different, unique, and as a result, feel less disposable and more precious. To give the editor, art director, and contributors an opportunity to make *Discorder* their own, and express this collective voice as loudly, prominently, and with as much experimentation as possible.

I'd like to sign off with a quote from Jennifer Fahrni, one of the co-founding editors of *Discorder*, on how she felt when leaving the magazine in 1983: “Every editor comes in and makes it their own. And that's what makes it last. You can't have something the same, it's got to keep changing.”

Best,
Jaz Halloran

ART PROJECT

STEVE LOUIE

Steve Louie is a live music photographer based in Vancouver, BC. He's attended over 1,500 shows in the past seven years and continues to document the Vancouver music scene. An exhibition of his photography opens at the Remington Gallery and Studio (108 E Hastings St) on Friday June 7, at 7p.m., and runs until June 21.

Moonshiner at the Princeton Pub, Music Waste 2010



Sex Negatives at the Balmoral, Music Waste 2007



Bison at the Royal Unicorn, Music Waste 2007



Stefana Fratila at Lanalou's, Music Waste 2011

360 Glen, Music Waste 2011

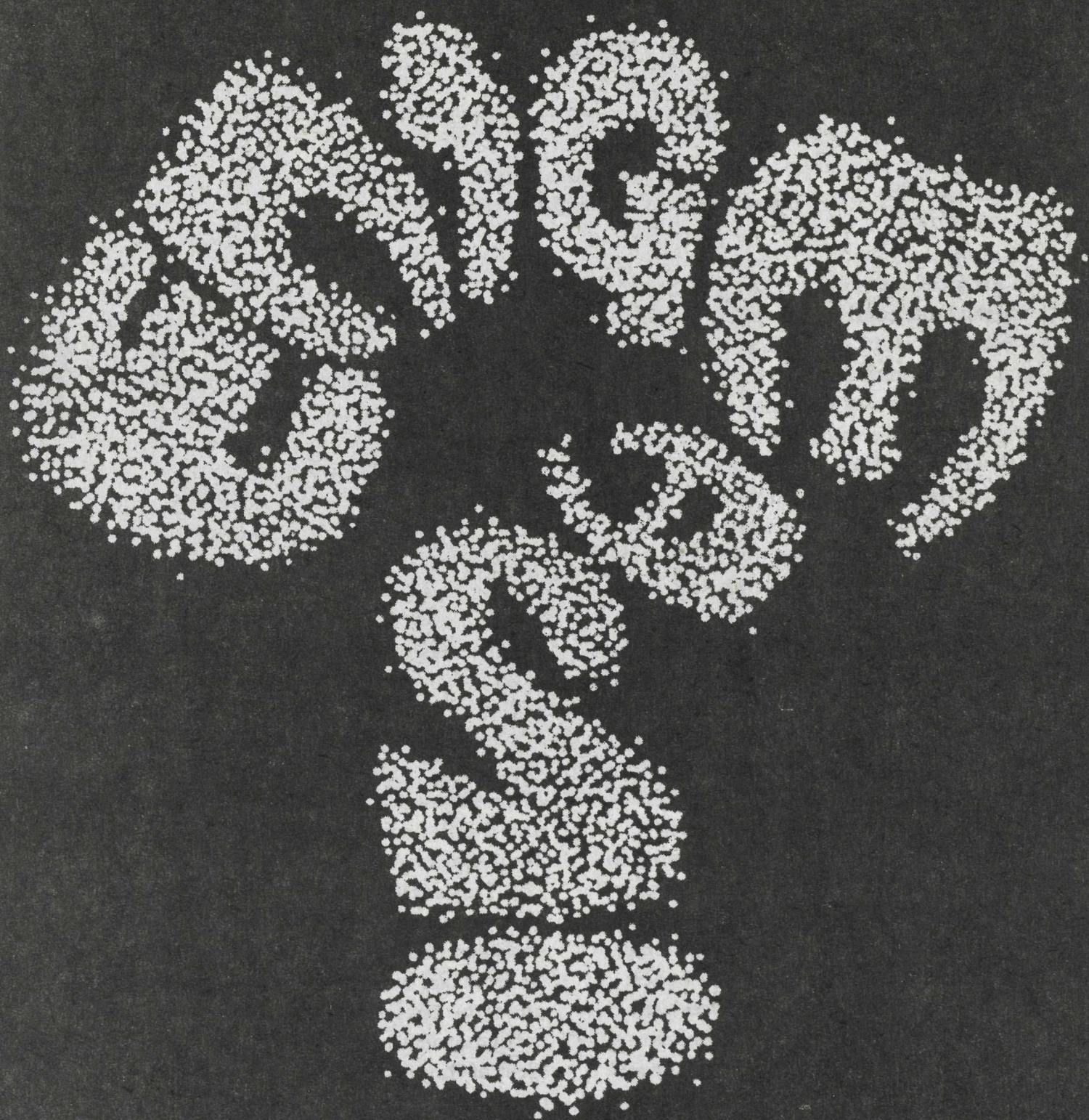


Hard Feelings at the Cobalt, Music Waste 2009









THE ENIGMAS

LIVE IN CONCERT

by Erica Leiren

illustration by Eduard Barcélon (on page 13)

In an alternate reality, the Enigmas'

"Flying Dutchman" is the theme song for the *Pirates of the Caribbean* movies parts one thru infinity and the boys have cashed out early to live in personal castles and drive their hovercraft down to the local pub whenever they feel like it. Luckily for us, that hasn't happened yet.

In 2010 the Enigmas reunited for the first time in 17 years—a raucous gig that was immortalized on film and is now available on DVD. The occasion was for a friend of the band's birthday and thanks to him and his film team, we now have the chance to experience an Enigmas concert, where the pent-up energy of band and audience make for a heady draught from the psychedelic stream.

If you didn't see them in their mid-'80s heyday, now's your chance to learn how to do the Windshield Wiper (a Vancouverite-original dance craze) and sing along to "Teenage Barnacle," the Enigmas' pun-tastic ode to beach life and our beloved Girl-in-a-wetsuit at Stanley Park. The Enigmas' clever originals and well-curated selection of songs from an earlier era connect the

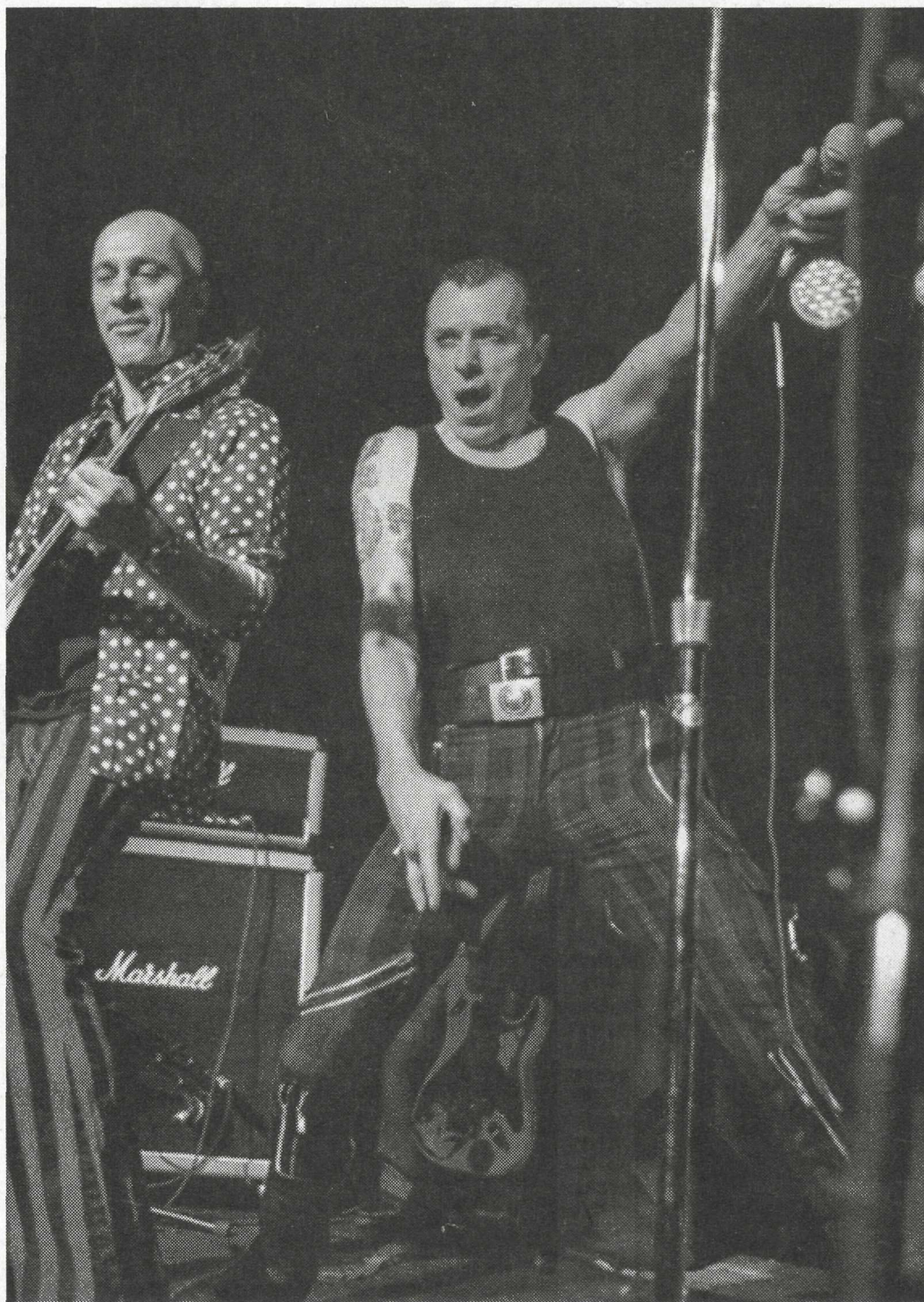
dots at an '80s midpoint that forms the straight line for Vancouver's West Coast garage sound—from the Collector's "Lydia Purple" through to Abbotsford's BMX (a.k.a. Kick in the Eye) and their brilliant 1995 album *Starliner* right on up to today's Skinny Kids.

The freshly released *Enigmas Live in Concert* DVD is now available in videoactive splendour at your local independent record stores. Included are some of their very best songs: wonderful originals like "A Bit too Far," "Strangely Wild," and "Roll With the Punches," as well as ripped covers of the Count Five's "Psychotic Reaction," the Sonics' "Boss Hoss," MC5's "Kick Out the Jams," 13th Floor Elevator's "You're Gonna Miss Me," and the Balloon Farm's "A Question of Temperature."

This exciting concert film captures the gifts of four musicians so spectacularly endowed with talent, they make the rest of us feel both humble and thankful. Nailing down the beat with supreme confidence is the hardest hitting rhythm section West of the Mississippi: Randy Bowman on drums and Stephen Hamm on bass.

This exciting concert film captures the gifts of four musicians so spectacularly endowed with talent, they make the rest of us feel both humble and thankful.

(Slow's epic player here standing in for original Enigma's bassist Brian Olinek.) Guitarist Mike Davies is a magnificent player



who bestrides the stage colossus-like, launching flamethrower riffs into the audience, apparently effortlessly, and sounding like three guitar players, not one. Everyone in the band can do back-ups, which makes for fantastic harmonies. This is one musical team that has totally gelled in every way.

As for lead singer/saxophonist Paul McKenzie, he is one vivacious bon vivant, a fun-loving raconteur, and natural entertainer. His wonderful voice is like good scotch: smooth, deep, powerful, with an overtone of smoke. He's an original, but if you must make comparisons, Paul McKenzie is Vancouver's own answer to

Iggy Pop, plus whip smart and with a witty, subversive sense of humour.

The Enigmas reigned as Vancouver's prime movers of party action on the alternative/university/club scene through the mid '80s via their explosive live shows and two vinyl releases, both produced by the Scissors Bill Barker: 1983's *ENIGMAS* on their own Mystery Records label, and 1985's *Strangely Wild* on the Zulu Records Label. These 12" 45 RPM EPs are hard to find now, but very worthwhile if you can get yourself a copy, as they contain excellent songs not on the set list of the filmed concert: "Pancho Villa," "Roll with the Punches," "Daymare," "Greenstreet," "Monsters in the Basement," and "Rush Hour in Russia." Of special note is the

Strangely Wild EP's incredible Dali-esque cover artwork by photographer Dave Jacklin, who chronicled several bands during this era and famously fronted the Spasms, a Cramps cover-band.

In the Enigmas, West Coast dreaminess merges with the harder influences of the Stooges and MC5 to produce a unique and powerful sound. As a band, the Enigmas are like one of their own favourite motorcycles or a beautifully tuned muscle car: revved up, pumping 450 HP, firing on all cylinders, and raring to go. Hop on and take a ride you won't regret. ✌



D.I. WHY?

by Bob Woolsey
illustration by Rob Ondzik

At a recent party I found myself regaling a group with my premiere foray into making fresh cheese at home. I'd gotten the kit from a farmer's market and I was quite proud of my delicious, cheesy results. Someone was quick to point out that she feels like a chump whenever she has to do something for herself that's already available in its finished form. In her eyes, the whole DIY thing is a ridiculous proposal.

Lately, I've gained a lot of joy out of making things at home that I used to exclusively buy: beer, bread, the aforementioned cheese. Although my results aren't always as good as the store-bought stuff, there's a deep satisfaction that comes with making things myself. Granted, it's time-consuming and if a batch doesn't turn out it can be an expensive waste, but there's just something about doing it yourself that's so alluring to me. I'd never even considered

that my efforts could make me a chump in any way, shape, or form. Had I been the victim of clever marketing or a cultural fad this whole time?

I grew up in a household where my mum cooked—a lot. Going out for dinner or ordering in was a rare and special occasion. From a very early age I remember being included in the baking and learning the basics of food. My dad is a tradesman and my brother and I were always watching over his shoulder as he would work on the family car, build us a fort behind the house, or fix the plumbing. While I've not pursued any of these skills seriously, this upbringing instilled a certain amount of normalcy in doing something for myself.

When I moved to Vancouver and met people born and raised in larger centres, my habit of cooking most of meals at home and being able to change the oil on a car all by myself seemed strange to them. In

my hometown, I'm not considered a handyman at all. Here in Vancouver, I'm nearly an expert in home repair. It stands to reason that if you grow up in a rural area, you'll pick up more DIY skills than if you grow up in a bustling metropolis. City living doesn't provide the same access to the space you need to work on a car. In

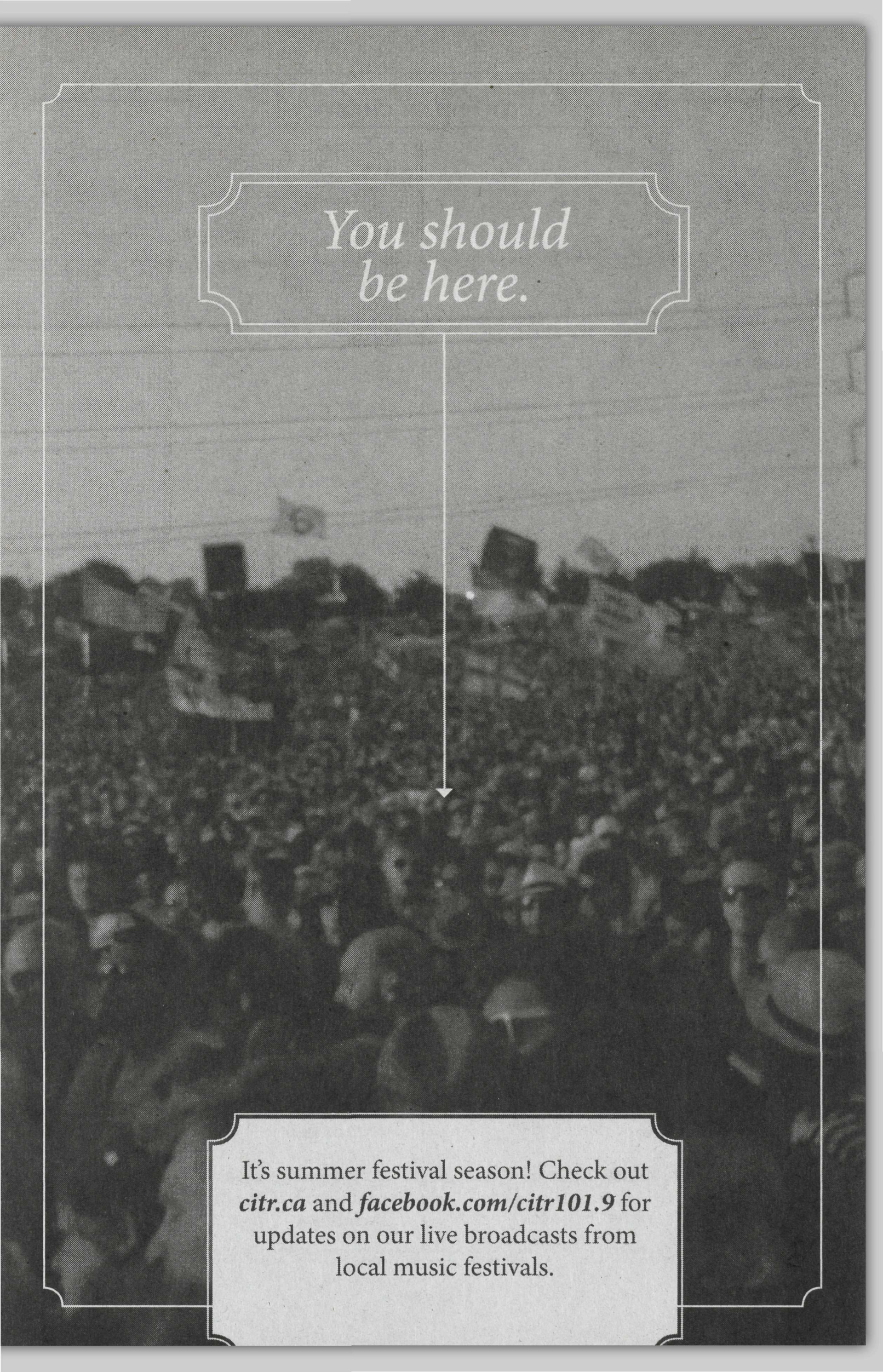
The huge downside to having everything done for you—especially when it comes to food—is that you lose track of what's going on behind the scenes. Even if you never intend to make DIY your permanent lifestyle, shouldn't you at least have a passing knowledge of how all the stuff around you is made?



rural areas you don't have a convenience store two steps away from your house so making your own food is somewhat more necessary.

The huge downside to having everything done for you—especially when it comes to food—is that you lose track of what's going on behind the scenes. What are you really putting into your body when you eat that restaurant-prepared dish? How do you know if your mechanic is ripping you off when you have no idea what a carburetor is? Even if you never intend to make DIY your permanent lifestyle, shouldn't you at least have a passing knowledge of how all the stuff around you is made?

Here's the thing about this whole DIY movement: it's not about the end result. If you happen to end up with a delicious ball of fresh mozzarella when you're done, that's awesome but it's not necessarily the point. At the core of the entire idea of doing something yourself is also where the art resides. When a person makes something, no matter how technical that task may be, they put their own personal stamp on the process. It's uniquely yours. Chefs refer to this as the love that's put into the food. Doing it yourself transforms even the most routine things in life into creative endeavors. If enjoying that makes me a chump, then so be it. ✌



*You should
be here.*

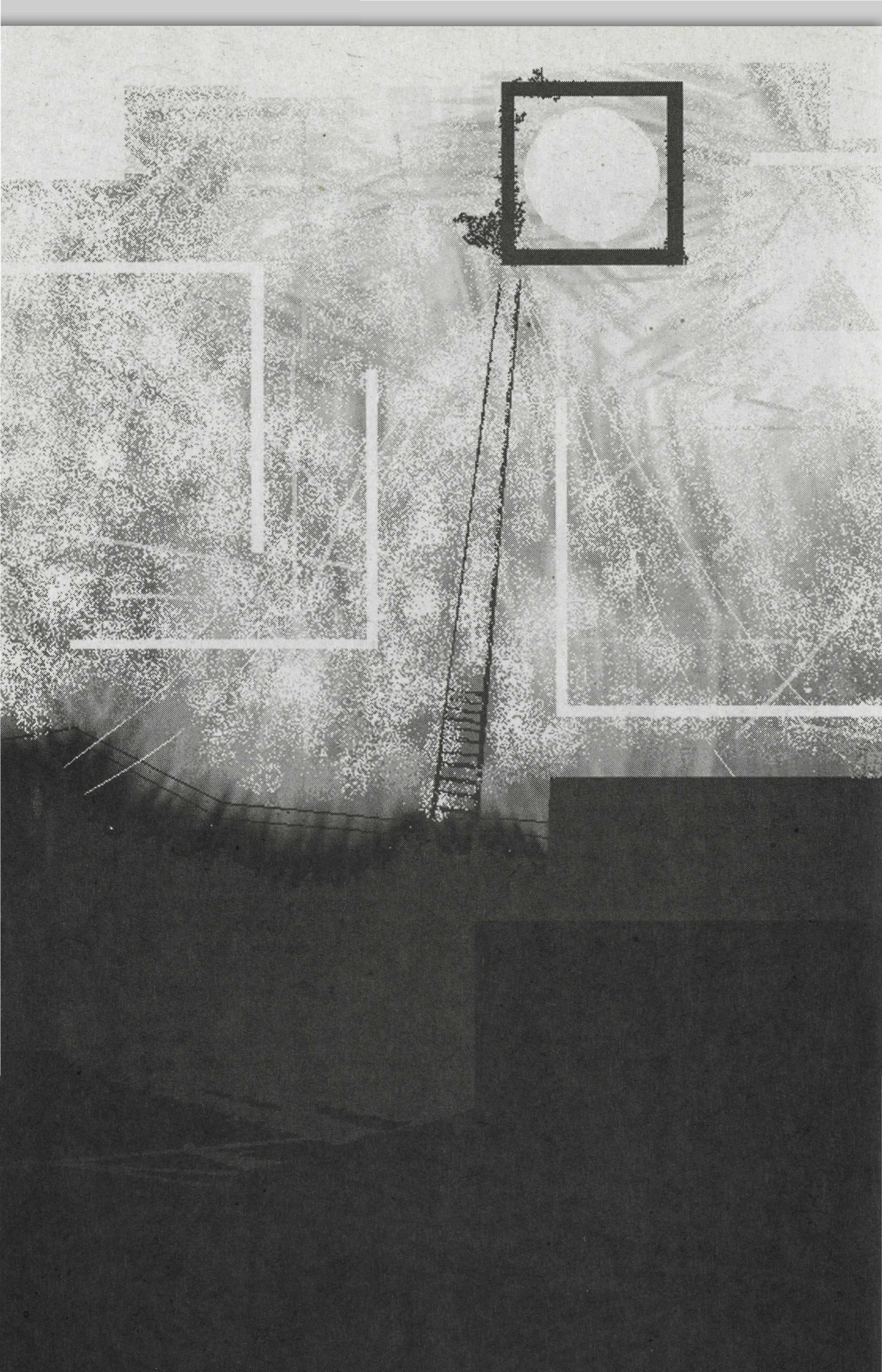
It's summer festival season! Check out ***citr.ca*** and ***facebook.com/citr101.9*** for updates on our live broadcasts from local music festivals.

STRICTLY THE DOPEST HITZ OF MAY 2014
CITR 101.9 FM CHARTS

	ARTIST	ALBUM	LABEL
1	Cool*+	Paint	Yellow Plum
2	Mu*+	Mu	Self-Released
3	Connecticut*+	Small Town By The Sea	Aagoo
4	Role Mach*+	Holy Shades of Night	Self-Released
5	Mac DeMarco*	Salad Days	Captured Tracks
6	Chad VanGaalén*	Shrink Dust	Flemish Eye
7	Warpaint	Warpaint	Rough Trade
8	Spring*+	Celebrations	Self-Released
9	Mi'ens*+	Mi'ens	Self-Released
10	Thee Ahs*+	Corey's Coathanger	Jigsaw
11	Dixie's Death Pool*+	Twin Galaxies	Self-Released
12	Bend Sinister*	Animals	FU:M
13	Fist Full o' Snacks*+	Climb the Glass Mountain	Self-Released
14	Jay Arner*+	T.S.A.T.S. (RSD Flexi)	Mint
15	Wake Owl*+	The Private World of Paradise	Vagrant
16	The Binz*+	How to Freak out Responsibly...	Not Yer Buddy
17	Panther God	Golden Changes	Outside Music
18	Jody Glenham*+	Dreamer	Self-Released
19	Flash Palace*+	Ceiling All	Self-Released
20	Liars	Mess	Mute
21	Old Man Luedecke*	I Never Sang Before I Met You	True North
22	Village*+	Village	Kingfisher Bluez
23	Tycho	Awake	Ghostly International
24	Kandle*	In Flames	Dare To Care
25	The Souljazz Orchestra*	Inner Fire	Strut

	ARTIST	ALBUM	LABEL
26	Woolworm*+/ Grown Ups*	7" Split	Debt Offensive
27	Dorval & Devereaux*+	Dorval & Devereaux	Moon Glyph
28	Phono D'Enfant*	The Wild Rose That Is	Self-Released
29	Cloud Nothings	Here And Nowhere Else	Carpark
30	Tinariwen	Emmaar	Anti-
31	Blind Horses*+	Avail	Self-Released
32	Pink Mountaintops*	Get Back	Outside Music
33	Brian Eno & Karl Hyde	Someday World	Warp
34	Eccodek*	Singing in Tongues	Self-Released
35	Failing*+	The Apple in the Pig's Mouth	Self-Released
36	Allen Forrister*+	You Show Me Things	Self-Released
37	Katie and The Lichen*+	Yours Truly	Greenbelt Collective
38	Hunting*+	Hunting	Nevado
39	Coast Redwood*	Spirit	Radiclaw
40	Angel Olsen	Burn Your Fire for No Witness	Jagjaguwar
41	Fenster	The Pink Caves	Morr Music
42	Royal Foundry, The*	Where We Go	Self-Released
43	She's*	She's	Self-Released
44	Sarah Jane Scouten*	The Cape	Self-Released
45	The Bamboos	Fever In The Road	Nettwerk
46	The Belle Brigade	Just Because	ATO
47	West My Friend*	When The Ink Dries	Self-Released
48	Odonis Odonis*	Hard Boiled Soft Boiled	Buzz
49	Amen Dunes	Love	Sacred Bones
50	Carla Bozulich	Boy	Constellation

CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CITR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.



THE TOURIST COMPANY

by Natalie Hoy
photos by Yuliya Badayeva
illustration by John C Barry (on page 21)



“We wanted something to do with travelling or a feeling of transience, not having a permanent home. How would you describe it, Taylor?” Jillian Levey, who provides backing vocals, keys, and percussion in the Tourist Company, is describing the origins of their name. She motions to bandmate Taylor Swindells, taking a sip of her chai tea latte in the process.

It’s a rainy Sunday afternoon and I’m sitting inside a crowded Starbucks with three of the progressive folk band’s members: Levey, Swindells (vocals/guitar),

and drummer Brenon Parry—only missing bassist Josué Quezada. Surprisingly, none of the band members are originally from Vancouver. “Jillian was born in South Africa, Brenon is from Arizona, and I’m from out East,” Swindells explains, while remaining member Quezada is from Guatemala. “We’re kind of transient, so we wanted [the name] to be as well.” Even so, their latest release, *Space Race*, seems to have found them a home within the Vancouver music scene—and the hearts of its loyal supporters.

The original trio of Swindells, Levey,



**Inspiration for the album's theme—
the race to the moon during the Cold War
and the optimism that surrounded it—
originally stemmed from Swindell's life-long
fascination with space.**

and Parry started playing music together in 2010 after meeting at a camp ministry and released their debut album, *Brother, Wake Up*, in May of 2013. Following the addition of Quezada last fall, the band decided to take a more lengthy approach with the *Space Race* EP—released on May 6. “A lot more time and attention went into how we got the sounds for each song,” says Parry. Levey nods in agreement, adding that there are “a lot of layers to [the album]—a lot of intricacies.”

The band attributes their dynamic sound to working with fellow musicians

Jordan Klassen and Dan Klenner, who produced and engineered *Space Race*, respectively. Both are mutual friends through the band's manager, Alex Wyder: “We asked Jordan [to produce the album] because we like his artsy mind,” says Parry. “He’s just this really creative person.” As luck would have it, Klenner had recently opened a studio space—coincidentally named The Space Studios—in East Vancouver around the time they were looking to record. “Jordan and Dan went above and beyond trying to make each song have its own unique

sound. Songs that are high energy reflect that in the sounds we got out of each instrument; [same with] the smaller, more delicate ones."

Inspiration for the album's theme—the race to the moon during the Cold War and the optimism that surrounded it—originally stemmed from Swindell's life-long fascination with space. "Taylor likes to write with a story in mind," explains Levey, adding that their releases are formed around concepts pitched by Swindells. "Science at the time was so optimistic about their idea of what the world would be [like] 50 years from now," Swindells says of his interest in the era. "When I pitched it to these guys, they were like, '... Sure.'" He lets out a small chuckle. "I'm too much of a nerd for my own good, I guess."

Interestingly enough, the band had already written a full-length album before the conception of *Space Race* even came into play. However, they decided to put the project on hold, opting instead to do "something that [they] could afford to do earlier." The decision seems to have paid off, with the group crafting a short, yet astonishing journey through time and space. Opener "Irrepressible Future" is an upbeat, folk-rock number, accented with sweeping vocals and xylophone magic. The looming desire for innovation during the era can be described perfectly by closing lines, "I don't wanna die until you know who I've been." "They've Got Us on Our Heels" is another standout, and provides contrast with "Irrepressible Future" by drawing inspiration from the darker, despair-filled atmosphere of the Cold War. The vocal dynamics between Swindells and Levey are heartbreakingly haunting, yet there is something sweetly poetic about their lyrics: "We woke up today / Our futures planned / Walking side by side / So unaware that they were planning our demise."

Releasing *Space Race* is not the band's only recent accomplishment. Earlier this year they entered the CBC Music Searchlight competition on a whim—and ended up being crowned

the Regional Champions. The band was blown away by the support they received from family, friends, and even fellow competitors. "The other artists were so supportive and positive," says Levey. "It was such a great surprise, actually. I didn't expect that."

Swindells is quick to agree: "I think it's unique to Vancouver. The community of musicians are really supportive of each other—it's not like you're all competition."

Without any major touring plans in the foreseeable future, the band has a few local shows already on the horizon. "Hopefully this fall we'll be going out and touring the EP," Parry says.

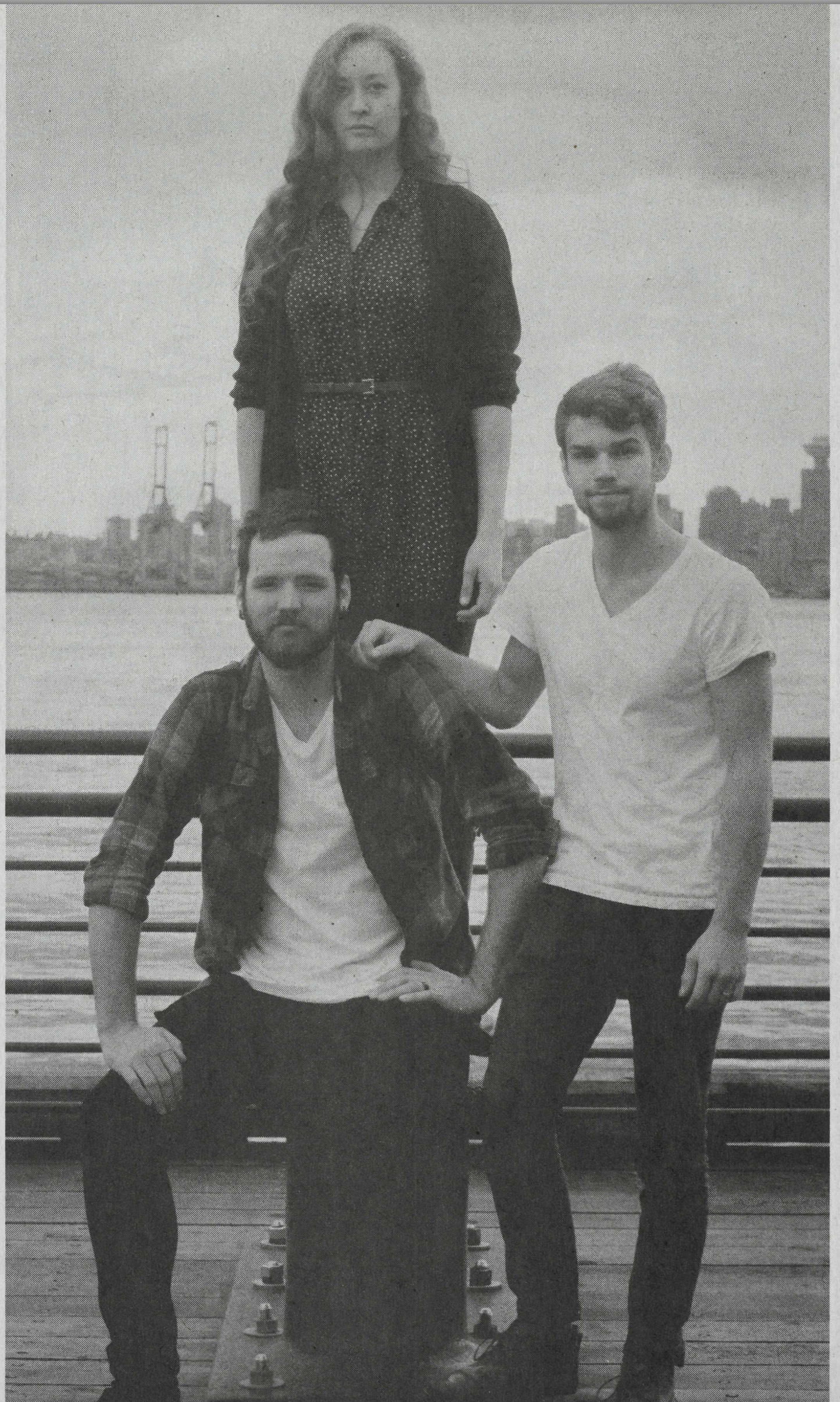
And how about that full-length album? "We're working on it already," shares Swindells. "I don't stop writing 'cause I'm just obsessive like that."

That being said, the band plans to take their newfound knowledge into the current writing process, noting that a lot of their previously written material probably won't survive. "Our sound changed a lot with recording the EP," Swindells explains. "It shaped a lot of the way we do things, so the older songs just didn't feel like they followed suit with the [direction we were] headed." One detail they have settled on is the theme: a World War II love story.

With the Tourist Company's innate ability to weave stories into wondrous soundscapes, it is most definitely another adventure you won't want to miss. ✌

↓

Don't forget to check out the Tourist Company at either of their next shows: June 7 at the Fox Cabaret with Colour the Wild and June 28 at the Narrows Pub, where they'll be sharing the bill with Rococode.



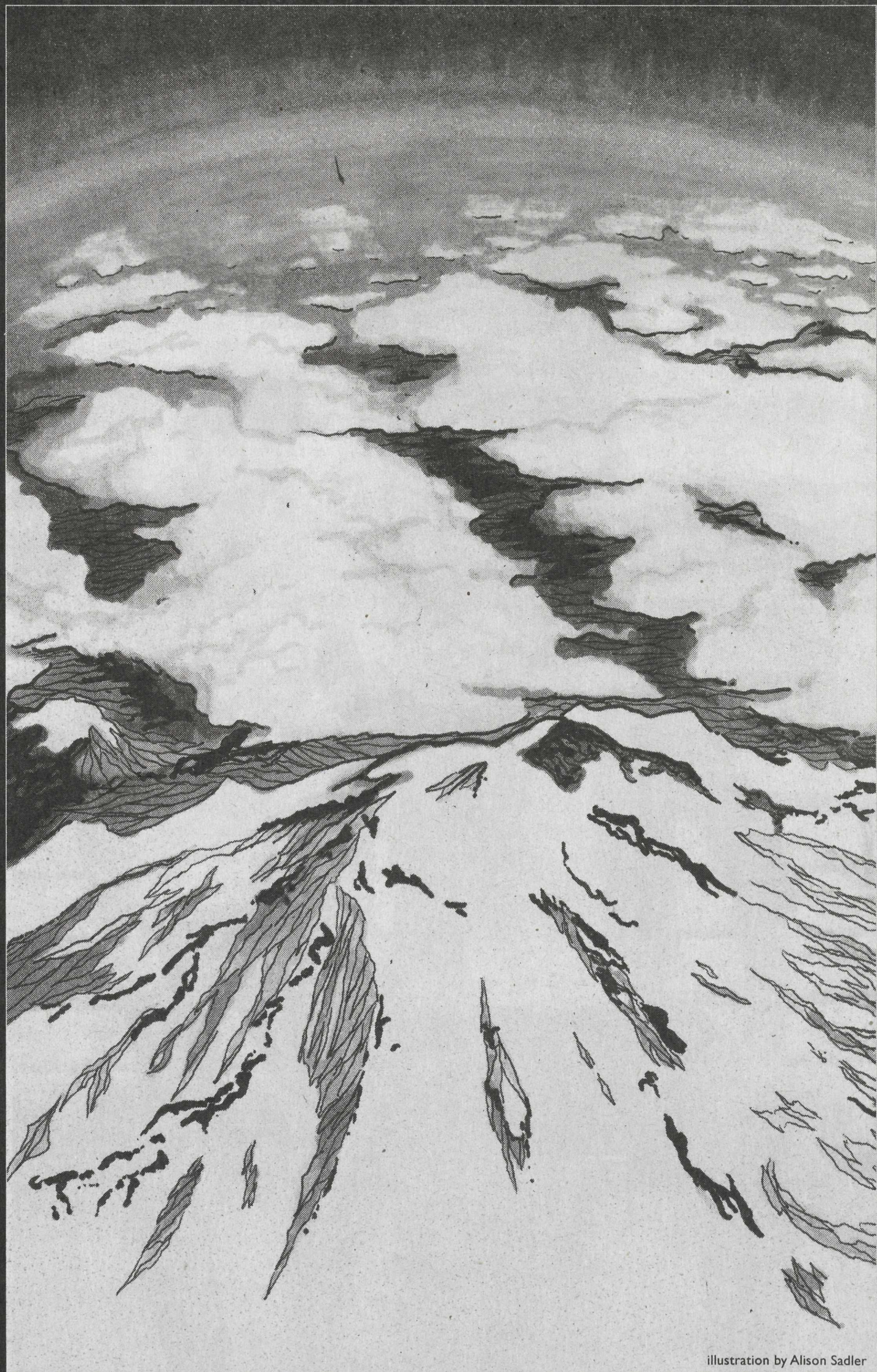
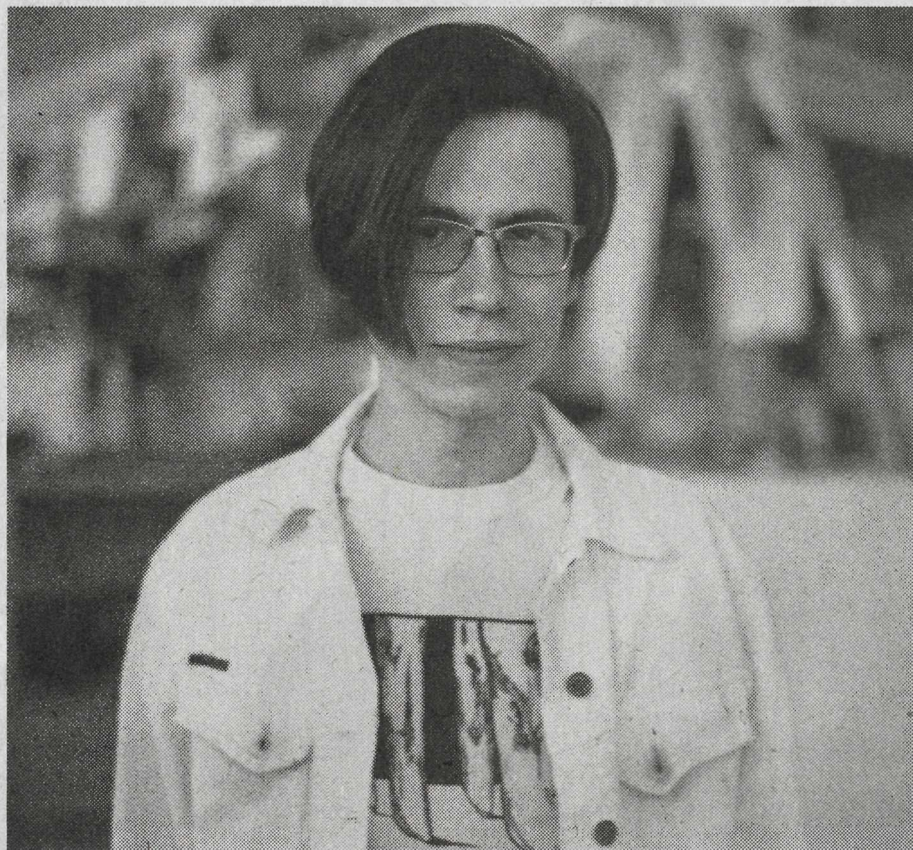


illustration by Alison Sadler



SPENCER DAVIS

by Robert Catherall photos by Sylvana d'Angelo
illustration by Dana Kearley (on page 27)



“When I asked my dad if I could get a guitar, he wasn’t into it. He said it was a phase and thought I should get a parrot because it would last me longer,” a man pensively recalls from behind wire-framed glasses. “They live for 40 or 50 years,” he adds, cracking a smile. This is just the first of many light-hearted anecdotes Spencer Davis shares with me as we sit down to discuss his many projects, music as a dialogue, and how to have a good time in “No Fun City.”

Best known for his role as unaffected bass player in local aggro-rock outfit Cowards, whose early recordings found a home on Majorly Records last month under the title *World Leaders in Male Chastity*, the tireless musician maintains a lighter, yet determined air behind the antagonism of his Albini-esque stage presence.

“I started out playing with Sydney [Koke] from the Courtneys. It was this noisy, messy kind of thing, but we had a lot of fun,” says Davis, recounting the details of his first jam sessions in his hometown of Calgary. Then, as with most high school bands, graduation happened, reality sunk in, and the players went their separate ways.

For Davis, the natural progression was to escape the endless prairie winters, and so he made inroads from Calgary to Vancouver eight years ago, where he did guitar and vocals for local noise-rockers Fortress. Since then, Davis has been involved with a variety of projects, such as the short-lived and challenging work of Glass Armonica, whose self-titled EP, which can still be found online, is a worthwhile journey into cross-cultural experimentation. Meanwhile, Davis’ most



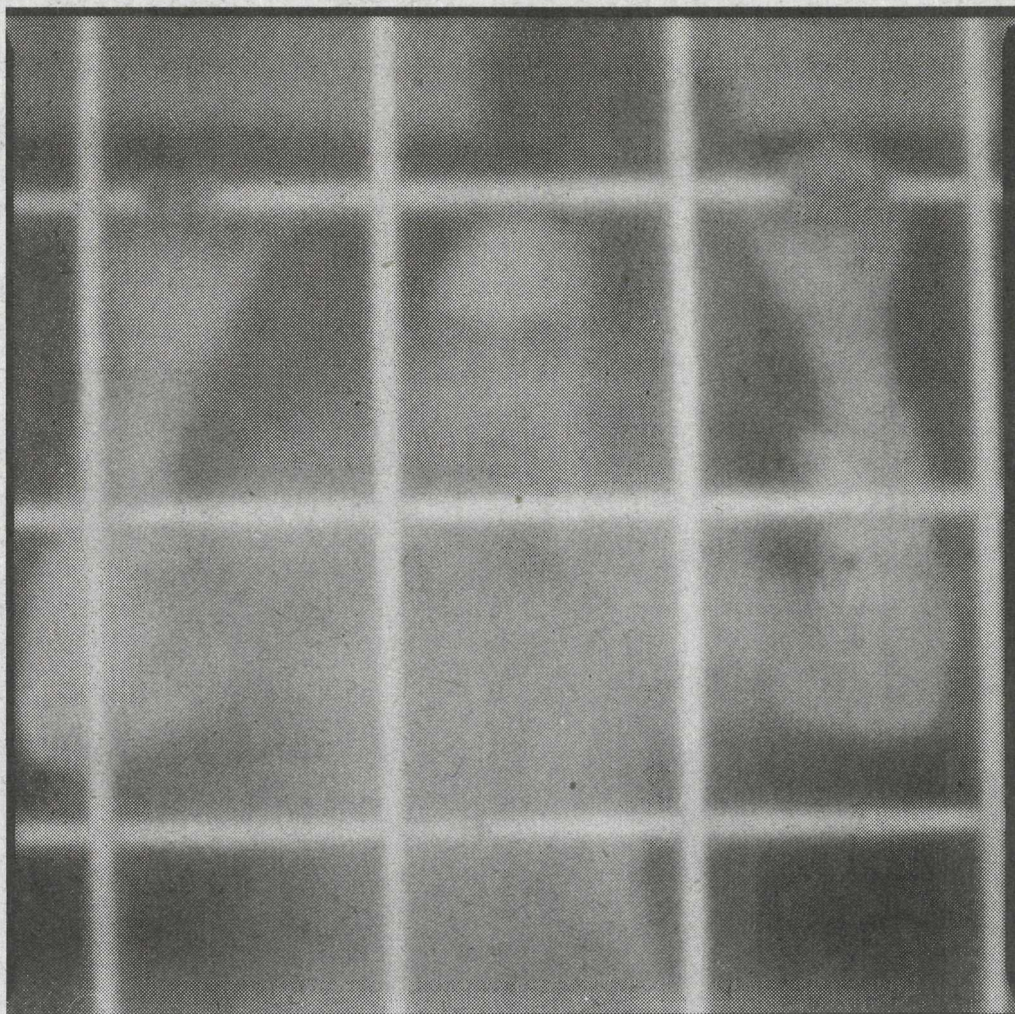
recent undertaking finds him at the opposite end of the spectrum, playing spastic garage psych alongside veteran rockers Jeremy van Wyck (Shearing Pinx, Aerosol Constellations) and David Rogers (Basketball, Aquanaut) under the Tycho Brahe moniker. Somewhere between these commitments the dynamic multi-instrumentalist always finds time to return to his solo projects: S.P. Davis and Nervous Operator.

"I've been working on the S.P. Davis stuff for around 10 years now," he says, describing the patient, progressive twang reminiscent of early John Fahey.

Although his songs have been written slowly over the past decade, they are never agonized over and develop through an organic process that has taken on its own electro-ambient alter-ego: Nervous Operator.

"It's fun because I can be booked at a noise show and show up with my acoustic guitar," Davis notes, explaining the interchangeability of the two monikers. "For me, [songwriting] needs to be like a ballast with two opposite ends. I'll work on one project to the point where I'm sick of it and then be able to work on something completely different."

"It was this noisy, messy kind of thing, but we had a lot of fun," says Davis, recounting the details of his first jam sessions in his hometown of Calgary. Then, as with most high school bands, graduation happened, reality sunk in, and the players went their separate ways.



Shuffling between acoustic and electronic means his solo live shows (whether as S.P. Davis or Nervous Operator) takes sidestepping an audience's expectations further than just extending a solo or taking cues from a genre. Challenging the tradition of catering to audience expectations is not a new concept in music, especially in live performances, where bands in both jazz and noise circles continually change their sound or collaborate with others to skirt expectations. This, Davis insists, is part of a larger dialogue about challenging perpetuity and stasis: "I don't do a lot of improvisation at shows, but I definitely love the organic songwriting process."

Nevertheless, the Calgary native's inquisitive nature spurred him to keep that dialogue open. The medium of music has given him an outlet for ongoing conversation that transcends not only listeners' expectations, but borders and cultures as well. Viewing music as a component of this larger dialogue, he sees it as a balance between bringing together

communities and nurturing individual catharsis.

With this in mind, Davis gives no credence to the "No Fun City" subtitle when considering Vancouver's music scene. "It's always been a struggle but it's all about yourself: if you're a fun person, you're going to have a fun time wherever you go. If you're expecting the city to give you a good time, then you'll be upset. If you go out to make a good time, then you'll have a good time."

Whether curating shows at the Red Gate Art Society or performing in one of a handful of local bands, the tireless Vancouver mainstay shows no signs of stopping, "My dad is actually very supportive now. He says I should apply to 4AD. That's his favourite label." ✌



Spencer Davis will perform back-to-back daytime sets with both Tycho Brahe and as Nervous Operator at Red Cat Records on June 7 as part of this year's Music Waste Festival.

GALLERY
GACHET

KINGSGATE
MALL

SMILIN'
BUDDHA
CAFE

THE
COBALT

88 E Cordova St

370 E Broadway

109 E Hastings St

917 Main St

5:45

6:00

6:15

6:30

6:45

7:00

7:15

7:30

7:45

8:00

8:15

8:30

8:45

9:00

9:15

9:30

9:45

10:00

10:15

10:30

10:45

11:00

11:15

11:30

11:45

12:00

12:15

12:30

12:45

1:00

1:15

1:30

1:45

2:00

2:15

2:30

2:45

3:00

ART
WASTE
GROUP
SHOW

Art

KINGSGATE
WASTE:
OPEN
MIC

Go Your
Own Waste

LES CHAUSSETTES

TEENAGRE

B-LINES

ESCHATONS

THE GREATER WALL

GET REAL

NEEDS

TOUGH AGE

MUSIC WASTE

THU · JUNE 5

6:00 p.m. - 1:00 a.m.

FRI · JUNE 6

6:00 p.m. - 2:45 a.m.

CINEWORKS

DUNLEVY
SNACK BAR

GAM
GALLERY

KINGSGATE
MALL

PAT'S
PUB

1131 Howe St
(enter thru alley)

433 Dunlevy Ave

110 E Hastings St

370 E Broadway

403 E Hastings

5:45

6:00

6:15

6:30

6:45

7:00

7:15

7:30

7:45

8:00

8:15

8:30

8:45

9:00

9:15

9:30

9:45

10:00

10:15

10:30

10:45

11:00

11:15

11:30

11:45

12:00

12:15

12:30

12:45

1:00

1:15

1:30

1:45

2:00

2:15

2:30

2:45

3:00

DAY/
NIGHT/
ARTIFICIAL
LIGHT

Art

CAITLIN
MCDONAGH,
OLA VOLO,
ANDREA WAN

Art

AMOS
HERTZMAN

JANUARY 12

Go Your Own Waste

CUT LOSSES

Go Your Own Waste

LATE SPRING

Go Your Own Waste

BRASS

DAGRS

POLES

DEAD SOFT

RED
GATE

REMINGTON
GALLERY

SMILIN'
BUDDHA
CABARET

THE
ASTORIA

THE
COBALT

855 E Hastings St

108 E Hastings St

109 E Hastings St

769 E Hastings St

917 Main St

5:45				
6:00				
6:15				
6:30				
6:45				
7:00				
7:15				
7:30				
7:45				
8:00				
8:15				
8:30				
8:45				
9:00				
9:15				
9:30				
9:45				
10:00				
10:15				
10:30				
10:45				
11:00				
11:15				
11:30				
11:45				
12:00				
12:15				
12:30				
12:45				
1:00				
1:15				
1:30				
1:45				
2:00				
2:15				
2:30				
2:45				
3:00				

TYLOR
MACMILLAN
Art

STEVE LOUIE
Art

TAXA

NIGHT
DETECTIVE

LIÉ

RAW TONGUE

QUITTING

GENDERDOG

FAKE TEARS

SNIT

KOBAN

VINCENT PARKER

VILLAGE

CANDELA FARM

JOEL RL PHELPS

BLACK MAGIQUE

COOL

FANTASY PROM

SPRING BREAK

WAR BABY

TOO HIGH CREW

WASTE

FRI · JUNE 6
6:00 p.m. - 2:45 a.m.

SAT · JUNE 7
2:00 – 6:00pm

AVENUE
GALLERY

DYNAMO

GUYS
& DOLLS

KINGSGATE
MALL

LUCKY'S
COMICS

163 E Hastings St

30 E 6th Ave

2434 Main St

370 E Broadway

3972 Main St

1:45

2:00

2:15

2:30

2:45

3:00

3:15

3:30

3:45

4:00

4:15

4:30

4:45

5:00

5:15

5:30

5:45

6:00

STRAWBERRY

go your own
waste

ONLY WOLF

go your own
waste

KELE-KENJI

go your own
waste

MUSIC

NEPTOON
RECORDS

PAT'S
PUB

RED CAT
RECORDS

SIMPLY
DELICIOUS

THE
ASTORIA

THEY LIVE
VIDEO

TOAST
COLLECTIVE

3561 Main St

403 E Hastings St

4332 Main St

4316 Main St

769 E Hastings St

4340 Main St

648 Kingsway

1:45

2:00

2:15

2:30

2:45

3:00

3:15

3:30

3:45

4:00

4:15

4:30

4:45

5:00

5:15

5:30

5:45

6:00

STRESS
EATING

PINNER

TYCHO
BRAE

STANLEY
PARK

LINE
TRAPS

NERVOUS
OPERATOR

OTHER
JESUS

MOSFETT

SOFT
SERVE

INDUSTRIAL
PRIEST
OVERCOATS

WASTE

SAT · JUNE 7
2:00 – 6:00pm

M

T

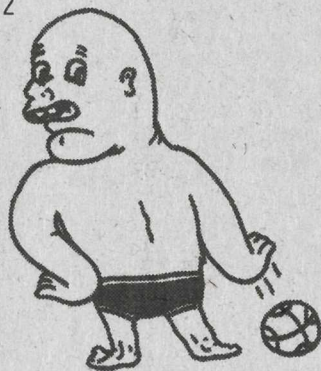
W

TH

JUNE



2



3

Eagulls, Twin Peaks
@ Media Club

4

Jonathan Richman
@ The Biltmore Cabaret

5

MUSIC WASTE
Sunny Pompeii
@ Fox Cabaret

9

The Jezabels, Gold & Youth
@ The Imperial
Tomorrow's Tulips,
The Prettys,
Scotty P & The Virgins
@ Electric Owl

10

Metronomy, Cloud Control
@ Fortune Sound Club

11

Hannah Epperson,
Rococode, JP Maurice
@ Fortune Sound Club

12

Old Man Markley,
Fire This Time,
Jesse Lebourdais
@ Biltmore Cabaret
Destroyer (solo set),
Blackout Beach
@ Rickshaw Theatre

16

Hillfolk, Hunter's Night,
Ross Nuttall
@ Electric Owl

17



18

Pelican, Tombs
@ Rickshaw Theatre
Mystic Braves,
Tropical Popsicle,
The Electric Magpie
@ Electric Owl

19

Public Animal,
Slow Learners,
The Rock Band Called Time
@ Biltmore Cabaret
The Flav'r Blue
@ Venue

23

The Backhomes, Betrayers,
The Lad Mags, Scars & Scarves
@ Electric Owl
Fitz & the Tantrums
@ Commodore Ballroom

24

Veruca Salt
@ Biltmore Cabaret
King Khan & the Shrines
@ Fortune Sound Club

25

Ages and Ages
@ Rickshaw Theatre
Run River North
@ Media Club

26

Devo
@ The Commodore Ballroom

30

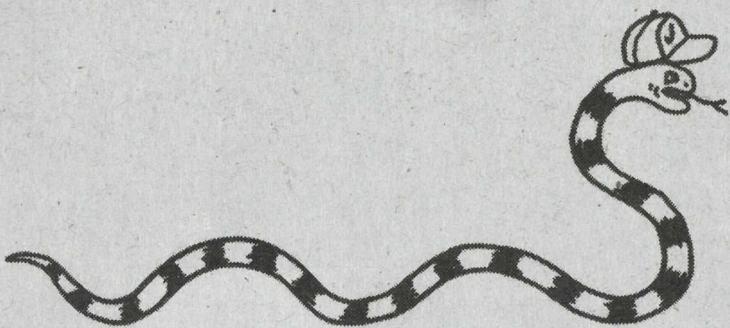
Nick Cave & the Bad Seeds
@ The Orpheum
S. Carey
@ Biltmore Cabaret

F

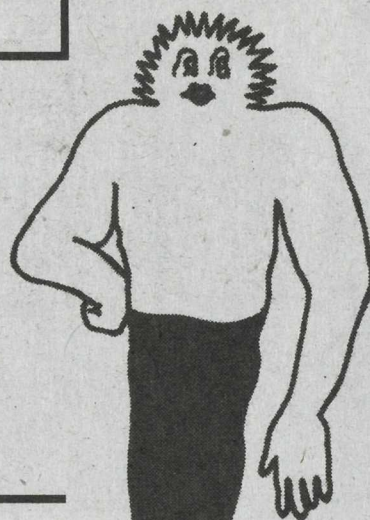
S

S

illustrations by Tylor Macmillan



1
Gordon Ashworth,
The Rita/Molena,
Rusalka, Worker,
Mass Marriage
@ Rainbow Connection



6

MUSIC WASTE

The Archers,
Ruffled Feathers,
Luca Fogale
@ Electric Owl
Nice Peter,
The Jackpot Golden Boys
@ Rickshaw Theatre

7

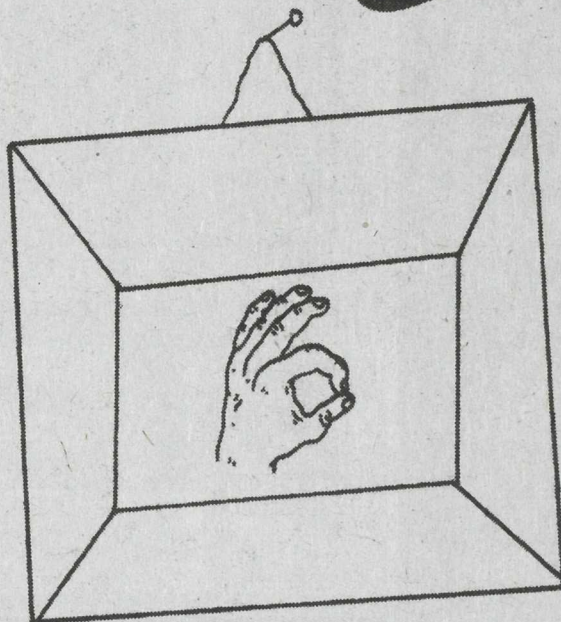
MUSIC WASTE

*Sled Island Music Waste
Showcase ft.*
Crystal Swells,
Supermoon, Woolworm
@ The Toast Collective

8

MUSIC WASTE

(see guide in this issue,
pages 31-40)



13

The Zolas, James Younger,
Damn Fools
@ The Imperial

14

We Hunt Buffalo,
Shooting Guns
@ Media Club
The Dudes
@ The Imperial

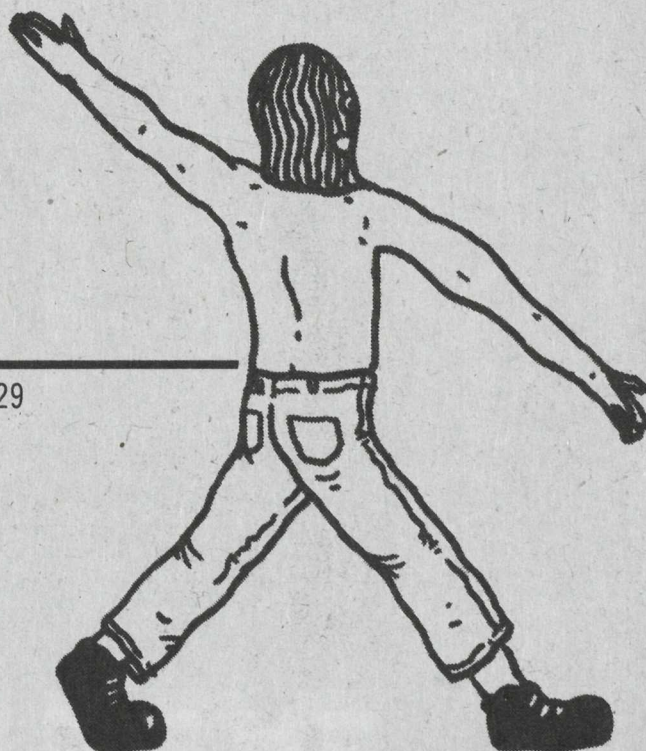
20

Yamantaka//Sonic Titan,
Sun Killer
@ Fortune Sound Club
Top Less Gay Love
Tekno Party
@ The Imperial

21

Chelsea Wolfe
@ Electric Owl
Royal Canoe, Copilots
@ Fortune Sound Club
Lily & Madeleine
@ Media Club

22



27

Sheer Agony, Lab Coast,
Jay Arner, Watermelon
@ The Astoria
Dean Wareham,
Jody Glenham
@ Biltmore Cabaret

28

The Knocks, ASTR
@ Media Club
Spanish Gold
@ Biltmore Cabaret
Wu-Tang Clan
@ The Orpheum

29

SAT · JUNE 7

6:30pm - 1:45am

AVENUE
GALLERY

DYNAMO

GUYS
& DOLLS

KINGSGATE
MALL

LUCKY'S
COMICS

163 E Hastings St

30 E 6th Ave

2434 Main St

370 E Broadway

3972 Main St

5:45
6:00
6:15
6:30
6:45
7:00
7:15
7:30
7:45
8:00
8:15
8:30
8:45
9:00
9:15
9:30
9:45
10:00
10:15
10:30
10:45
11:00
11:15
11:30
11:45
12:00
12:15
12:30
12:45
1:00
1:15
1:30
1:45
2:00
2:15
2:30
2:45
3:00

TARA
DWELSDORE,
KRISTINA
JAGGARD,
ASHLEE LUK,
CAITLIN PRINCE,
HANNAH
TOLLEFSON,
SARA WYLIE,
KATAYOON
YOUSSEFBIGLOO

Art

ZINE
SHOW

Art

BLOOM

SPRING BREAKS

INHERENT VICES

C.DIAB

ALLEN FORRISTER

SARAH DAVACHI

MUSIC

NEPTOON
RECORDS

PAT'S
PUB

RED CAT
RECORDS

SIMPLY
DELICIOUS

THE
ASTORIA

SUNSET
TERRACE

TOAST
COLLECTIVE

3561 Main St

403 E Hastings St

4332 Main St

4316 Main St

769 E Hastings St

2028 Clark Dr

648 Kingsway

5:45
6:00
6:15
6:30
6:45
7:00
7:15
7:30
7:45
8:00
8:15
8:30
8:45
9:00
9:15
9:30
9:45
10:00
10:15
10:30
10:45
11:00
11:15
11:30
11:45
12:00
12:15
12:30
12:45
1:00
1:15
1:30
1:45
2:00
2:15
2:30
2:45
3:00

PSYCHOSOMATIC
ITCH

INFIDEL

BAD CHANNELS

WOMANKIND

FAITH MAXWELL
AND OTHERS

THE BACKHOMES

CULT BABIES

FAILING

CAVEGIRL

THE NOBODIES

MU

GUN CONTROL

JAY ARNER

PHANTOM HEADTRIP
Go Your Own Waste

JONATHAN W. SCHERK
Go Your Own Waste

X/O
Go Your Own Waste

THE
JAMIE
BIZNESS
& BUD
SHOW

Art

CRYSTAL SWELLS

SUPERMOON

WOOLWORM

WASTE

SAT · JUNE 7
6:30pm - 1:45am

SUN · JUNE 8

4:00pm - 11:30pm

ANZA
CLUB

3 W 8th Ave

3:45
4:00
4:15
4:30
4:45
5:00
5:15
5:30
5:45
6:00
6:15
6:30
6:45
7:00
7:15
7:30
7:45
8:00
8:15
8:30
8:45
9:00
9:15
9:30
9:45
10:00
10:15
10:30
10:45
11:00
11:15
11:30
11:45
12:00
12:15
12:30
12:45
1:00

SUMMER BABE

WEIRD CANDLE

SONTAG

PHANTOMS AGAIN

WETFACE

LOVE CUTS

DEFEKTORS

SKINNY KIDS

MUSIC WASTE

THE BEST DEALS IN TOWN FOR A MEASLY 15 BUCKS (or, free for station members)

**Antisocial
Skateboard Shop**
2337 Main St.
10% off

Australian Boot Co
1968 West 4th Ave
\$30 off *Blundstones*
and *RM Williams*

Aveda Institute
101-111 Water Street
10% off

Audiopile
2016 Commercial Dr.
10% off LPs/CDs

BadBird Media
www.badbirdmedia.
com
10% off

**The Baker & The
Chef Sandwich Café**
320 Cambie St.
10% off

Band Merch Canada
www.bandmerch.ca
20% off

Bang-On T-Shirts
Robson, Cherrybomb,
Metrotown locations
10% off

**Banyen Books and
Sound**
3608 W 4th Ave.
10% off

Beatstreet Records
439 W Hastings St.
10% off used vinyl

The Bike Kitchen
6138 SUB Blvd.
10% off new parts and
accessories

Bonerattle Music
2012 Commercial Dr.
10% off

The Cove
3681 West 4th Ave.
10% off food

Dentry's Pub
4450 West 10th Ave.
\$6.99 wings, \$11.99
pitchers

Devil May Wear
3957 Main St.
10% off

Displace Hashery
3293 West 4th Ave.
10% off

Dunlevy Snack Bar
433 Dunlevy Ave
10% off

The Eatery
3431 W Broadway
10% off

The Fall Tattooing
644 Seymour St.
10% off

Fortune Sound Club
147 East Pender St.
No cover Saturdays
(excluding special
events)

Fresh is Best Salsa
2972 W Broadway
10% off

Gargoyles Tap+Grill
3357 W Broadway
10% off

Highlife Records
1317 Commercial Dr.
10% off

Hitz Boutique
316 W Cordova St.
15% off regular priced
clothing and shoes

Limelight Video
2505 Alma St.
10% off

Lotus Land Tattoo
3278 W Broadway
10% off

Lucky's Comics
3972 Main St.
10% off

Neptoon Records
3561 Main Street
10% off used, \$1 off
new

Nuba Kitsilano
3116 W Broadway
10% off food

**Pacific
Cinémathèque**
1131 Howe St.
1 free bag of popcorn

Pandora's Box
Rehearsal Studios
1890 Pandora Street
10% off

**People's Co-op
Bookstore**
1391 Commercial Dr.
10% off

Perch
337 East Hastings
10% off

The Portside Pub
7 Alexander St.
10% off

Prussin Music
3607 W Broadway
10% off

**The Regional
Assembly of Text**
3934 Main St.
1 free make-your-own
button with purchases
over \$5

Red Cat Records
4332 Main St.
10% off

R/X Comics
2418 Main St.
12% off

Rufus' Guitar Shop
2621 Alma St.
10% off everything but
instruments and amps

The Rumpus Room
2698 Main St.
10-20% off

Save On Meats
43 W Hastings St.
10% off food

UBC Bookstore
6200 University Blvd.
10% off clothing, gifts,
stationery

**Used House of
Vintage**
Granville, Robson St.
locations
10% off

**Vancouver Music
Gallery**
118 Hanes Ave, North
Van
12% off

Vinyl Records
319 W Hastings St.
15% off

**The Wallflower
Modern Diner**
2420 Main St.
10% off

**Woo Vintage
Clothing**
4393 Main St.
10% off



**A FRIENDS OF CITR CARD SCORES YOU SWEET DEALS
AT VANCOUVER'S FINEST SMALL MERCHANTS AND
SUPPORTS CITR. SHOW IT WHEN YOU SHOP!**

WWW.CITR.CA

REAL LIVE ACTION



Evan Dando & Sarah Johnston photo by Alan Derksen

PROJECT PABLO + NEU BALANCE + MESA LUNA + NOBLE OAK

May 2 at the Fox Cabaret

Few venues in Vancouver can boast a history as dubiously intriguing as the newly opened Fox Cabaret. Up until last year, the Fox was known as North America's last 35mm porn theatre, improbably located in the heart of Mount Pleasant. After several months of planning, renovations, and undoubtedly a lot of scrubbing, it officially reopened its doors in March of 2014.

Under the new management of the Arrival Agency, (previously known as Waldorf Productions), the Fox has been hosting an increasing variety of shows and regular events, including the legendary Ice Cream Social. It has also stepped up to fill a void left by the now-defunct Waldorf Hotel, particularly as a much-needed nexus for Vancouver's electronic dance music scene alongside prominent local artists, both seasoned and relatively fresh.

The night kicked off with Noble Oak, who has frequently been in the spotlight over the past few years with a collection of EPs, singles, and remixes. Combining reverb-drenched falsettos with house and DnB inspired beats, he warmed up a slowly filling dancefloor, at one point impressively recovering after a few seconds of silence caused by what looked like a snagged audio cable.

Making my way back in after a mid-act smoke, I was treated to the sounds of newcomers Alex Cooper and Justice McLellan, a.k.a. Mesa Luna. They grooved on guitar and MIDI-controllers, channeling folk and lo-fi dreampop into brooding, yet entirely danceable music. Their new single "Shutting Down" closed the set, a head-nodding tune about existential anxiety featuring a killer synth solo.

Next up was laptop-wielding duo

Neu Balance, filling the Fox's cathedral-esque, high-ceilinged space with their cerebral concoctions. A familiar name to anyone following Vancouver's output of electronic music, they've coupled sporadic web releases with consistently good live performances, including a set at last year's New Forms Festival. Friday night was no exception, although the intricate drum patterns and warm, sampled textures were, inexplicably, not quite enough to ignite a somewhat lethargic crowd.

Following Neu Balance's set, the night was taken over in earnest by Project Pablo, a new house-directed moniker of the DJ and producer formerly known as 8prn, Patrick Holland. He had been inconspicuously spinning tunes between acts at the side of the stage, maintaining a grooving atmosphere with tasty 4/4 tracks that included some of his own material, in anticipation of a forthcoming EP on Hybridity. A personal highlight of the subdued final set was Joy Orbison's superbly soulful house edit, "Donell." Around 1:30 a.m. the house lights went up and we all headed out, reminding us of our populated surroundings, far removed from the warehouses where Vancouver's dance music has been thriving lately.

—Daniel Lins

THE PAINS OF BEING PURE AT HEART + FEAR OF MEN + ABLEBODY

May 2 at Fortune Sound Club

One of my favourite things about Fortune Sound Club are those initial steps up the stairs, where you can hear the echoes of the on-stage band spilling down into the lobby. Climbing the steps by two, I eagerly wanted to see the band that was luring me in with their bright haphazard melodies and garagey guitars. Playing to a decent crowd for 8 p.m., trio Ablebody got the night started with a fuzzed out, noise-pop set. The band had a chill, unkempt sound that had bite but remained catchy. Lead singer and guitarist Christoph Hochheim projected the standard reverbed blitheful vocals but also hit a surprisingly nice,

floaty falsetto. Reminding me of a young Bobby Gillespie—okay, maybe just in terms of hair—Hochheim hooked the crowd with his sporadic guitar solos that were short and oh-so-sweet. Sure, Ablebody has a sound we've heard many times before (though their records tell a different story, which are more dreamy and new-wave in comparison) the band delivered a no fuss, down-to-earth set that any crowd can't resist just vibing and bouncing along to.

Like Ablebody, second openers Fear of Men proved that the band on record doesn't necessarily give you an idea of what they'll sound like live. Hailing from Brighton, the four-piece band has the recipe to be the ideal loveable twee-pop group: soft vocals, forlorn and ho-hum lyrics, bright sunny guitars... they're British. But rather than succumbing to the sickeningly sweet genre that's already overly associated with any band that has female members sporting bangs, Fear of Men weren't delicate, whimsical or twee to any extent. They were bold and gloomy and won over the crowd wholeheartedly. With a girthy bass and pounding drums, the opening song brought everything down to a low and moody register. Contrasted by lead guitarist, Daniel Falvey's tinging, crisp notes, the band immediately set up an interesting dynamic for lead singer and rhythm guitarist, Jessica Weiss' pristine vocals and vigorous strumming to shine. It was their closing number, "Inside," that took an already impressive set to a memorable finish. With its impeccable build up, Fear of Men's shoegaze freak-out was by far the highlight of the night.

Promoting their upcoming studio album, *Days of Abandon*, the Pains of Being Pure at Heart (let's go with Pains for short) gave the audience a preview of some new/never-released material. Stepping away from their signature blitzed out, noisy tracks, *Days of Abandon* dares to be tender, poppier, and more sentimental which was perfectly demonstrated by the first song of the set, "Art Smock." It was just frontman, Kip Berman on stage with his electric guitar, singing about nostalgic memories and bittersweet loves. His bandmates,

plus Weiss (on synth and backup vocals) discreetly joined Berman on stage. The essentially, three bands in one line-up, jumped seamlessly into "Just Like Heaven." Following with a couple older tracks, the next new one was, "Kelly," featuring Weiss on lead vocals and a very Smithsy's à la "This Charming Man" beat. Catchy as hell, the song put an extra pep in everyone's step as the crowd got their dance on. After playing another upbeat track, "Simple and Sure," from the new record, the band went back to some oldies but goodies from their self-titled debut including the always crowd pleasing, "Young Adult Friction." When the band goes into the final verse, reciting, "Don't check me out," it just never gets old on how addicting that outro is.

Offering a nice variety, the first encore song, "Coral and Gold" stood out with its misty and serene arrangement that calmed everyone like soothing ocean waves before being blasted again with closer, "Everything With You." I went in thinking I was in for just another show of the usual despondent shoegazing, dream-pop acts. But how sweet it is to witness bands that defy your expectations and give you an energetic slap in the face for being so pessimistic.

—Angela Yen

EVAN DANDO + SARA JOHNSTON

May 9 at the Biltmore Cabaret

The '90s nostalgia train chugs ever forward, building with it some sprightly momentum that's easier to see than those *Magic Eye* illusion thingies ever were, and more digestible than those Pizza Lunchables ever were, too. Sure, the decade was synonymous with grunge and gangsta rap but it also brought alternative music into the vernacular and, for better or worse, the mainstream. Some of the power pop heavyweights of that era fared better than others—there's a shit ton of poseurs who just aped Eddie Vedder, most of them named Scott (Weiland, Stapp, I'm looking at you!)—and of those who made it clear, the Lemonheads have a modest but utterly laudable legacy. Their frontman,

Evan Dando, remains relevant via sporadic but delightful releases and he tours his oeuvre tirelessly. Dando's current solo Canadian tour with Sara Johnston (of Montreal famed '90s-era electronica act Bran Van 3000) opening, touched down at the Biltmore Cabaret for an early show promising and delivering wistful and rollicking pop in profusion.

The crowd was sparse but building when Johnston took the stage, and while she was cheerful and feelgood, her songs were a little dull and unadorned in that exhaustively exuberant kinda way. I feel bad admitting it but I found her too complaisant and folksy in a Sarah McLaughlin vanilla kinda way. Fine and inoffensive, just not my cuppa tea.

Johnston closed her set with a cover of Billy Idol's "Eyes Without a Face" for some reason, reminding me that I dislike the original version a fair bit and found hers somehow even more rasping and shrill. Maybe needlessly singing a few verses in français is what did it, or perhaps that Johnston's plumbing of the Me Decade went back a little too far for what I was after. Regardless of this lapse nothing could impede the elation of knowing that Dando was up next as the now buzzing throng edged up to the stage in eager anticipation of our favourite long-haired poster boy of all things alterna-awesome.

Dando didn't disappoint, opening with "Tenderfoot," a fan favourite originally performed by Aussie slackers Smudge back in '94. Later in his set Dando would do another Smudge cover, "Divan" which was divine. Both those Smudge ditties were penned by Tom Morgan, one of the Lemonheads during their heyday, who also contributed hugely to *It's a Shame About Ray*, their chef d'oeuvre.

After a couple songs, Dando, who wasn't fully engaging the crowd but still playing his heart out, left the stage in search of a capo. With the stage empty I had a brief panic attack. When he was in and out of rehab in the mid-'90s and every now and then since, his stage shows can get a little whack. I'll never forget the disaster that befell Richard's on Richards

in 2001 when a very intoxicated Dando leapt off the stage, fists flying. That set was interrupted frequently by antagonistic fans and Dando's engaging with them. This reached a debauched crescendo when a drop-down drunk Courtney Love (accompanied by a painfully embarrassed Charlize Theron) joined him on stage, demanding he replay half his set (which he did) before flashing her boobs and her bird to the stunned audience, and later commandeering his guitar for a set of songs nobody wanted to hear.

Thankfully Dando was back on stage in no time, capo in hand, and he dove back into a set peppered with some of his greatest hits. "The Outdoor Type," "Confetti," "Being Around," and "My Drug Buddy" had everyone dizzy with delight. Playing requests like "The Great Big No," "Ride With Me," and "Skull" more than made up for the fact that his banter was non-existent. He ploughed through an enshrined tally of tunes, his voice intact and sunshiny as ever. He could have played all night long and the crowd wished he had. But, since Dando seemed to be enjoying himself on stage and rumours of another Lemonheads LP keep breezing by (though the lack of any new songs played didn't suggest such), hopefully he'll be back before us again posthaste.

—Shane Scott-Travis

UNDER REVIEW

BESTIE

No Bad Days
Independent

With all the gorgeous weather hitting Vancouver recently, there really is no better time to listen to BESTiE's new album, *No Bad Days*. A lush, surf-and-sand feel oozes from every chord while the poppy riffs and nasally vocal phrases urge you to bust out your coconut bra and pair it with a pina colada.

It's amazing how BESTiE were able to produce such a summery album, considering they likely wrote and recorded it during the fall/winter months. Songs are rich in lyrics that pine for various girls, using some interesting edible analogies along the way, including opener "Pineapple." At the album's forefront, the track starts with jungle animal noises before proceeding into a sunny, energetic beat complete with lip trills to give it that extra luau vibe. The staccato sung verses add to the catchy percussive rhythm.

As someone whose mouth becomes ablaze at the mildest of salsas, it's quite surprising that my favourite tune on the album is "Sriracha." It begins with the sound of waves, establishing a beach setting. Cool, twangy riffs follow, alongside lyrics depicting a romantic, *dare-I-say-spicy* encounter with a girl; breathy "sriracha"s



punctuate between verses, making it seem as if they just had some. It ends with a great last line that ties the whole schtick together: "She burned my lips."

Contrary to their album's title, BESTiE does have its bad days, as demonstrated by exemplary "Foolish Hearts." The deep

bass, unrelenting string of notes, and ooo's set the heavy-hearted tropical-surf tone. You can hear the yearning in singer Tristan Orchard's voice, lamenting about past love and using drawn out vocals to create an expansive feel. A stormy day at English Bay with the palm trees swaying in the wind is the best image to summarize the track.

Overall, *No Bad Days* is a fun album for a fun summer. It'd be nice if Orchard's vocals were a bit more distinguishable, but then again, that might take away from the island vibe. Regardless this album will undoubtedly be a cornerstone of my summer playlist.

—Willa Bao



GNOMADICS

Try It Again
Independent

There's something that screams mild disorder in the artists merging rock, psychedelic, and power pop in the modern music scene, but something very right

about the trance-like state listeners are put in whilst on the musical journey. And it appears Vancouver rockers Gnomadics know this all too well, and have helmed—and executed—their latest release accordingly.

Opener “Purple Flowers” begins almost childlike, complete with whimsical guitar riffs and nonsensical lyrics. Yet there’s appeal in the clever instrumentation and raw vocals, drawing listeners in to each rhythmic strum and drum beat. The pace quickens with “Lend Me Your Bones,” an oddly cheery tune for one whose lyrics I expected the worse from. It’s thoughtful, almost playful, but still dons a groovy rock ‘n’ roll vibe. “Autobiography I” is clouded with nostalgic feelings on both sides of the spectrum. “Oh memories / At every corner / Oh misery / Never more than I need,” outpours the lead vocalist, sombre and accepting.

“Draws Surreal” has a depressing ambient, showcasing wounds and hurt. Powerful guitar solos and angst-ridden vocals are the strengths of the song, which help to draw out the vulnerable and wistful tones: “And I don’t want to care to see that light again / Cause I don’t want to fix my sight on this fight again.” Clocking in at just under 3 minutes, closing track “Try It Again” impresses with its blend of roots-oriented sound, and could have easily been plucked from a ‘90s flick.

For a toe-tapping listen, *Try It Again* is the catch of the day. Although the songs lack cohesion with each other, each is well-crafted and unique to the ear. The shift in tempo and rough-edged rhythms are refreshing, and the passion for rock ‘n’ roll is undoubtedly present in the forefront of the melodic tunes. Far from solid direction, the wandering souls of the Gnomadics are carving their own approach to original music, and are surely making memorable waves in the process.

—Chloe Hoy



NO SINNER

Boo Hoo Hoo

Provogue Records

“You know I love the smell of whiskey / And I hate the taste of gin / But I always feel at home in a place that’s soaked in sin.”

Powerful lyrics for an album’s second stanza, but No Sinner’s latest offering, titled *Boo Hoo Hoo*, is about as subtle as a cinderblock to the jaw. It’s not an album about self-pity or whining, but rather about self-reclaiming and acceptance. No Sinner knows where they’ve been and knows what they’ve done, but it’s time to look towards what’s next—endless optimism, but with an edge to it.

Boo Hoo Hoo starts off appropriately with a thunderous opener, the album’s title track. The initial 10 seconds of lone percussion dares anyone to not be immediately hooked, while the rest of “Boo Hoo Hoo” follows a steady pace. Though an amazing first song won’t make or break an album, it certainly doesn’t hurt either.

Following up a knock-out with another knock-out, *Boo Hoo Hoo*’s second track, “Love is a Madness” is as silky as the rock ‘n’ soul numbers come, knowing exactly when to keep things low-key and when to crank them up. There’s a certain air of intimacy to the song, no doubt largely credited to singer Colleen Rennison’s signature voice and impressive vocal range.

Unfortunately, after the album’s first two tracks, *Boo Hoo Hoo* seems to stumble in following up with anything that seems completely fresh—and that’s not necessarily a bad thing. In the year 2014, it seems like a significant chunk of music could be classified as a retread, but that doesn’t make the retreads any less enjoyable. There’s something simultaneously throwback but modern about No Sinner’s overall sound, yo-yoing between early classic rock and fresh upbeat tracks more common in today’s

music. If you needed another act to draw comparisons to, Alabama Shakes would be a good one—though Rennison's vocals definitely have a more refined touch to them than Shakes' Brittany Howard could ever reach.

At eight songs, *Boo Hoo Hoo* seems to end just as it's getting started, but better to leave 'em wanting more than wear out a welcome. With a couple of shining gems and a few other decent songs, *Boo Hoo Hoo* will make for easy listening but won't necessarily go down in the record books.

—Brody Steeves

MI'ENS

experimentalsparklenoisepop
Independent

It can't be stated thoroughly enough just how much Mi'ens benefit from a studio-booth finishing session. Kim Glennie and Evan Johan, the sonic titans behind the math-rock project, seem to have been plagued in live performances by mismatched sound systems, and Glennie's brand of looped guitar noise can overpower and muddle even the mightiest of amplifiers.

All of these troubles make it a rewarding experience to hear *experimentalsparklenoisepop*, the duo's first LP, and to hear Mi'ens as the band members have always intended. Each song starts with a basic guitar loop before expanding on itself with multiple overlays, tempo changes, and flourishes; the band aren't exactly rewriting the world of math music, but it's refreshing to hear each glitchy electrical riff in the clarity it deserves.

Standout tracks here are the ones that break from the mould Glennie relies on in a live setting. "Sparklecore" manages to sound even fuller than the tracks preceding it without the benefit of a looped guitar track, and instead hammers home with beautiful, tremolo-rich arpeggio chords and even the

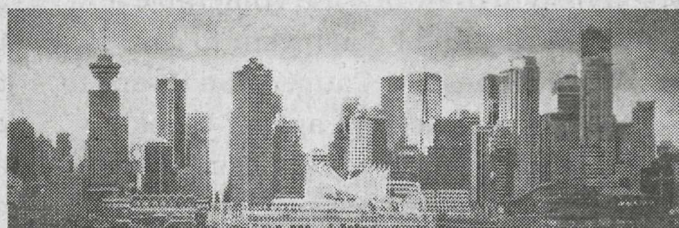
muted whisperings of Glennie herself, gracefully presented just below the mix of the quiet instrumentation.

Elsewhere, the rabid "Pointillist Pilot" plays like a forgotten Fugazi song minus Ian MacKaye's indignation. The instrumental refrains are to the point and carry some of the most interesting guitar-work on the record. As the fastest song of the eight, it stops well short of wearing out its welcome which, at times, can be the main fault with Mi'ens' debut offering. While closer "Terrorist Attraction" is the most diverse—and best—track of the bunch, it highlights

that the duo don't need loopers to create intricate and fantastically full-sounding noisescapes. Another instrument might go a long way in continuing the excellence that Mi'ens have gotten on tape in the studio, but for now it's enough to sit back and wonder at the amount

of crazy sounds two people can put out at once.

—Fraser Dobbs



Take control of your own content

Thousands of people deciding what to do tonight will be viewing your profiles and event listings.



Make sure that it's what YOU want representing you. Share profile access with multiple band or staff members, so it's easy to stay up to date.

Maintained by thousands... because it works



THE FLINTETTES

by Max Hill photos by Nolan Sage
illustration by Alisha Davidson (on page 49)

"We were all friends from playing in other bands." Mike Flintoff, thin, sanguine, and bespectacled, sits at a 90 degree angle from me in the noisy Mount Pleasant bar where I'm interviewing the Flintettes, one of Vancouver's newest and most promising pop groups. It's trivia night, so we're all shouting over the din of a multiple choice quiz; every 10 seconds, a new song blasts through the speakers, and barflies shout out guesses for the name and artist. Flintoff and his bandmates—bassist Marissa Johnson and drummer CC Rose—seem unfazed. They're used to a little bit of noise.

They're telling me the story of the first show they played together—10 years ago, when all three were in different bands. "I was playing with the Parallels, Marissa was playing with the Weathered Pines, and CC was with Vancougar," Mike remembers. The three debate over whether the show, a triple bill at The Marine Club, was in 2004 or 2005 (it was actually 2006); either way, it's clear the trio's history goes far beyond the Flintettes. All three are long-term members of Vancouver's tight-knit

community of musicians, and sitting with them as they share a pitcher of beer and trade barbs and in-jokes, it's clear that they go *way* back.

As the Flintettes, the three are a force to be reckoned with—a concentrated dose of sun-soaked power pop with a strong '60s influence and enough high octane hooks to make the Beatles blush. "File under pop" is how they describe their own sound, and they leave it at that. Their new EP, *Open Your Eyes*, is a rollercoaster debut from a group who knows exactly what they want to say—and they say it pretty fucking well.

"I'm not afraid to embrace pop," Flintoff, the band's principal songwriter, admits. "It used to be kind of a bad word for me, and I think it got to a point, in this band, where I thought, 'You know what, fuck it! I love pop music, let's just write pop songs.'"

All three bandmates share a love for pop music, along with an affinity for cheap beer and the Kinks. It's easy to play spot-the-influence with the new record—Mike's vocals have definite shades of early



"Our other bands were perceived as more serious projects, so it was like, 'Let's just have this side project that's really fun.' But it's ended up being the most productive band of all my projects."

Elvis Costello, and Johnson and Rose's chemistry as a rhythm section would feel right at home within the grimy walls of a late '70s CBGB's. "This band, I think, is the culmination of all of our influences," Johnson says. One of the biggest strength of *Open Your Eyes*, then, is its ability to mix its influences into something warm and familiar, but completely new in its own right.

For the Flintettes, there's a simple secret to their success: having fun. "It's definitely not our first times around the block writing music or playing in bands," Flintoff notes.

"We kind of wanted a band that was just fun," Johnson adds. "Our other bands were perceived as more serious projects, so it was like, 'Let's just have this side project that's really fun.' But it's ended up being the most productive band of all my projects."

"It's a combination of the music being fun to play and catchy, and also that we all get along really well and have a great time hanging out together as friends," Rose adds. "I think, inevitably, that ends

up coming through somehow." It's easy to hear on the record, too. The chemistry the three share inside our cramped booth in The Five Point is the same chemistry you hear on tracks like "What Was One," whose call-and-response vocals add a playful, spontaneous quality to the standard pop rock formula.

"I'm just as excited about a weekly practice night as I am about going to a show. As long as the three of us are together, and we're getting to have fun playing our songs," Flintoff says. After years of playing music in Vancouver and elsewhere, the Flintettes are all about having a good time, and ignoring the drama. "The main focus is to have fun and to enjoy playing music, and not get too riled up about turnouts and venues and money and band politics and stupid bullshit not worth getting riled up about," Rose says. "Having played with bands in this town for almost 20 years, I just won't take any shit. I don't care about any of that, I just want to play music."

As I'm sitting with them, the three are recovering from a weekend of shows









in Victoria—they can hardly contain their excitement about playing for an island audience. “As a drummer, I just really like playing catchy songs with a good beat that people want to dance to,” says Rose. “That’s been a goal my whole life, to play in a band that plays songs that people want to dance to. So even if it’s only like 15 or 20 people, and they’re all dancing, I’m very satisfied.”

So, what’s next for the Flintettes? They seem hesitant to plan too far in advance. There’s a new single coming out soon, they say, with a darker feel than *Open Your Eyes*’ shimmery pop—and they make sure to thank their label, La-Ti-Da Records, which Flintoff describes as “a real ma and pa shop.” About the closest I can get out of them in the way of a future plan is an idea for the photo shoot: a dip in Flintoff’s claw-foot tub, filled to the

brim with poutine, another of the band’s shared loves. “You have to eat your way out,” Rose jokes.

If there’s one thing we can say for sure, it’s that the Flintettes have no plans of slowing down, and they intend on keeping their focus on casual fun totally intact. “When it becomes work, it’s not fun anymore,” Rose muses. With these three, it’s hard to imagine anything seeming like work. ✌️

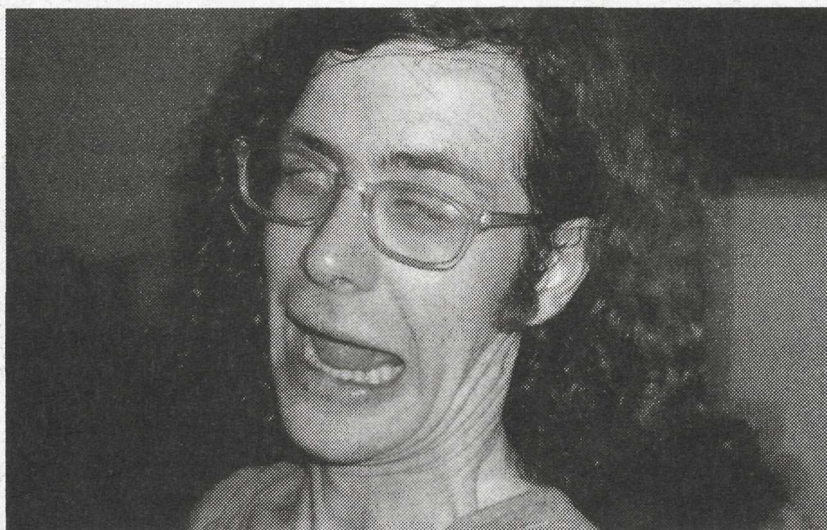


If you’re in the mood for some non-stop pop, look no further than *Open Your Eyes*, available as a limited-edition seven-inch through La-Ti-Da Records or as a digital download on the Flintettes’ Bandcamp.



VANCOUVER'S WASTE-MAKERS

by Julie Colero photos by Sarah Cordingley
illustration by Justin Longoz (on page 57)



On a sunny Sunday afternoon in mid-April, I arrived at the Strathcona store-front apartment of Mark Richardson, one of the main Music Waste festival organizers, with two flats of tall cans and an extra-large bottle of vodka in the back seat of my car. I was a little late, and there was already a living room full of alcohol-starved judges and tastemakers, all ready to crack the first beer of the day and settle into the arduous task of listening to 247 Music Waste hopefuls.

"So... are there any bands that I shouldn't make fun of?" I ask, somewhat nervously. Many of the Music Waste organizers are musicians themselves, and, knowing Ryan Dyck to be the frontman of Vancouver punksters B-Lines, I had a feeling there might be a few others with vested interests in the bands we were about to pass judgement on. As it turned out, all bands are fair game to ridicule.

"We're curmudgeons who truly love local music," says Dustin Bromley, one of the organizers. "Our dedication to this

festival comes from our sheer appreciation for musicians and artists who are pushing boundaries or branching out and trying something new. We want to provide a stage and an audience for those acts, as we feel they deserve to be heard.

"That said, we don't think we're changing the world, and it's important to have a good sense of humour, especially in a city which at times seems to hate all culture-creators. Music Waste has this sense of humour ingrained deep in our core, and it helps to keep a positive head about things."

That collective sense of humour helped the group make it through almost 10 hours of submissions, and the resolve to give each and every band its fair chance to make a favourable impression, well, made an impression on me.

Music Waste has been running off and on for 20 years now, and the current organizers are using this year to celebrate the festival's successes. Its origins lie in a mid-'90s "fuck you" to Music West, a

† Photo: Timmy Williams at the Emergency Room, Music Waste afterparty, 2011



↑
Mish Way (White Lung),
Bradley McKinnon (Bakelite, Bison), and
Cameron Reed (Babe Rainbow) at the
Emergency Room, Music Waste afterparty, 2011
→

Nam Shub, 2010



corporate rock festival where bands paid to apply, and the venues were often filled with more networkers (and Nettwerkers, ha ha) than music patrons. Music West is no more, but Music Waste lives on, largely due to the commitment of its organizers and volunteers, and a local music community happy to have its own low-key festival where the focus is on having a good time.

"I feel that Music Waste is that once-a-year jumbling of bands and scenes that is needed to keep things from getting stagnant," says Richardson, about why the festival soldiers on. "A lot of bands tend to fall into scenes that revolve around a handful of bands and few outsiders are let in. When 75 bands are playing the fest, they're undoubtedly going to be playing alongside bands they've probably never played with—at least that's the way I aimed the schedule and have in the past."

"There's always room for evolution," he continues. "Art Waste, Comedy Waste,

merchandise, and Go Your Own Waste were additions over the last 6 years or so. The torch will continue to get passed down to hungry young volunteers, as it has in years past, and hopefully they'll add more to the fest as it goes into the future."

As the listening party continued, bands met with lukewarm responses, and there was a very grey "maybe" scale, including pluses, minuses, and even a few plus plusses. Many bands came with back stories along the lines of "This girl is awesome. She disappeared for a while to have a baby, but now she's back and her band is rad." Some bands came completely out of left field, and those were the ones who sparked the most exciting responses; we Googled bands; we crept on their Myspace (still a thing!) and Facebook profiles.

"So... are there any bands that I shouldn't make fun of?" I ask, somewhat nervously. Many of the Music Waste organizers are musicians themselves, and... I had a feeling there might be a few others with vested interests in the bands we were about to pass judgement on. As it turned out, all bands are fair game to ridicule.

One unknown band that got the group salivating was the Poles. Their first song was strong enough to land them in the "yes" column, but then Bromley clicked on the video link. What followed was, in my estimation, the sort of magic that keeps these guys coming back year after year: the Poles had made a music video on a beach with their lead singer, slightly balding and heavily paunched, wearing a mermaid costume and writhing about. The listening party crowd ATE IT UP.

According to Richardson, "It can be tough slogging through hundreds of submissions, so when something genuinely interesting/innovative pops up it really makes up for the bands that I'm not particularly keen on, to put it very politely. Yes, every year has its own Poles. 2013 had Young Braised, Garbage Mountain (their first and only show?), and the Napkins Records bands, and years past I was blown away by bands like Freak Heat Waves, Bertha Cool, and more, many of which were brief flits upon the Vancouver music scene." Some of this year's flits may also include bands like Black Magique and the Nobodies. A band's bio, and the two tracks they submit, only tell the group so much. The proof will be in the performance.

But Music Waste is not solely about performances, or even music for that matter. The organizers have expanded the festival to include Comedy Waste, Art Waste, and bands who are not accepted are actively encouraged to plan "Go Your

Own Waste" shows during the festival period. One example of a GYOW event is taking place at Kingsgate Mall, where Western Front artist in residence Casey Wei has booked bands and events throughout the month of June. Her band showcases include Late Spring and Cut Losses on Friday, June 5 and Kele-Kenji, Only Wolf, and Strawberry in an afternoon show on Saturday, June 6. Comedy Waste will feature shows at China Cloud, the Havana Theatre, and Little Mountain Gallery throughout the weekend.

Most bands, when turned away from the festival, take the GYOW idea and run with it. Others are not as receptive to rejection. Robert Catherall, the festival's beer and venue expert, ran into members of a band whose entry had been rejected by the festival, outside 33 Acres one evening in early May. "They had sent Music Waste some digital correspondence, either Facebook or email, I'm not sure, lamenting the fact that they had been rejected from the festival. Someone responded that they should host their own GYOW and call it 'Fuck Music Waste.' I told them that would be great and really in the spirit of Music Waste."

Cut to three weeks after the listening party. Katayoon Yousefbigloo, one of the two women heading up the Art Waste component of the festival, is busy running around the Red Gate Art Society, balancing the urge to tidy up the venue space with the need to prep the front room for band photos. It has become a tradition to invite all the bands to come by



for promo shots based loosely around the year's theme. We set up a living room style interior, festooning the room with balloons and streamers to celebrate the festival's 20th birthday.

Over the course of the next seven hours, bands come and go, preen and pose, and contribute their own props to the scene—candles, champagne, birthday cake, a piñata, and even dogs. As the day wears on, people stop leaving. There is a genuine sense of community in the room and everyone seems eager to add more empties to the pile from the night before.

Yousefbigloo's photography will be featured in one of the Art Waste shows, "The Taste for Eternity at Bargain Prices," which features female artists working in assorted mediums. Fellow Art Waste organizer Sarah Wylie will also be showing her photography.

"Art Waste is in its second year in its expanded format featuring Vancouver artists in galleries across the city," explains Wylie. "The theme of June 5's submission group show will be 'public/private.' We want to address this dichotomy in artistic practice and in the greater context of the collapsing divide

between these two realms in modern society. The theme served as a catalyst for artists to share their private world with the public world." Other shows Wylie is excited to support include illustrator and designer Tylor Macmillan's show at Red Gate. She is also quick to point out that there is a great deal of crossover between musicians and artists: "The group show features musicians too, like Craig Pettman from Indian Wars, Kyle from TimeCopz/Buds, Aaron Read, Tom Whalen, and more."

A highlight for *Discorder* fans—and anyone who goes to shows in this city, really, since we all know the guy—is the Steve Louie Retrospective at

the Remington Gallery on June 6. Louie has been taking his signature swirlie shots and capturing the highs of the Vancouver music scene for several years and this will be his first solo gallery show.

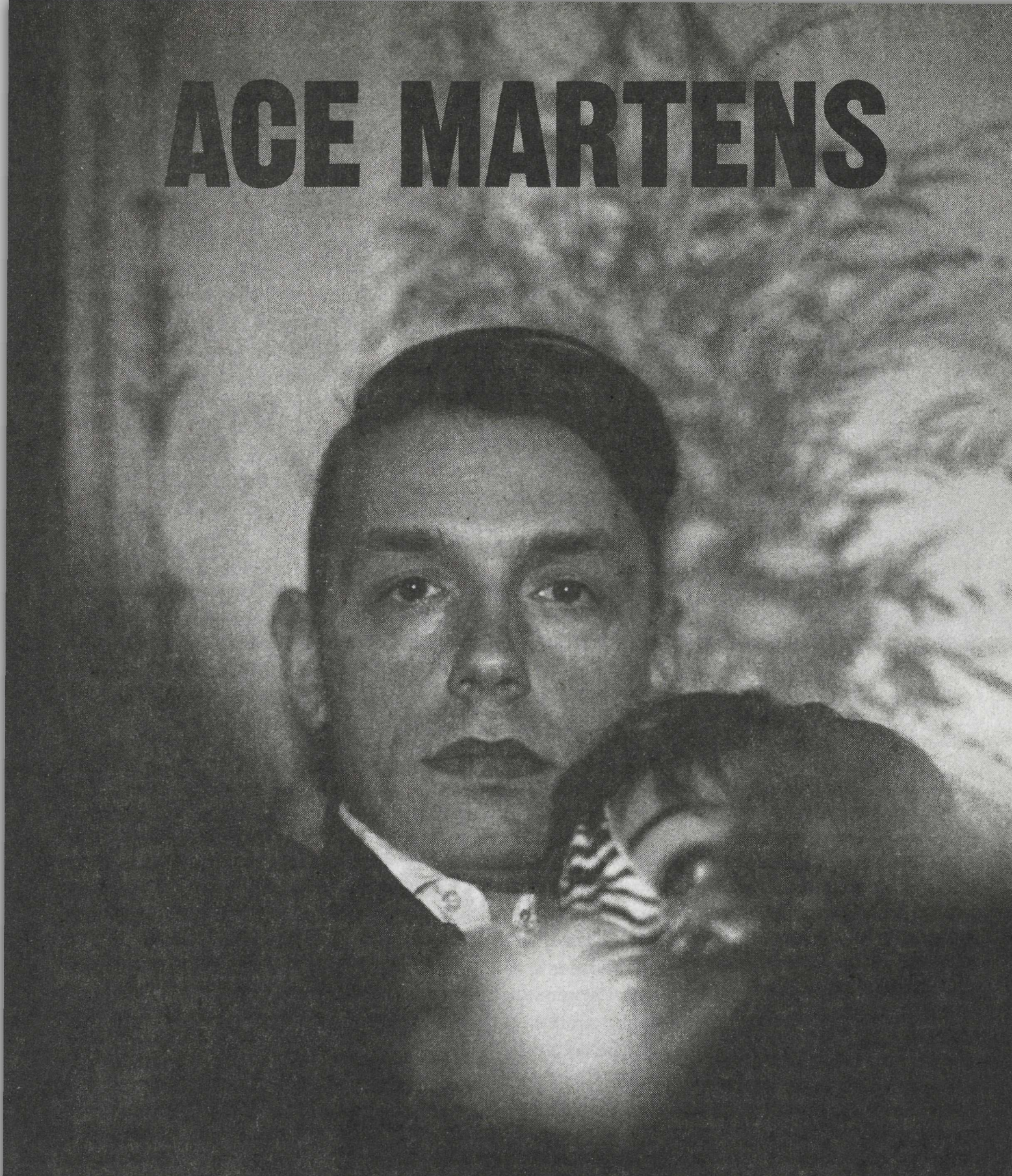
As for the grand finale, this year's closing show will be hosted by the Anza Club, where you can see eight hungover bands—including Weird Candle, Summer Babes, Love Cuts, Wetface, Sontag, Phantoms Again, and Skinny Kids—play to an equally hungover crowd. Oh yeah, and Defektors. But this is definitely their last year playing Music Waste. Probably.

From the 10-hour listening parties held months ahead of time to the rambunctious festivities themselves, it's easy to see why Music Waste has been such a mainstay in the Vancouver art scene. Whether this is your fifth year as part of the festival's lineup or you choose to Go Your Own Waste, there's something in it for everyone. ✌



What are you waiting for? Get your Music Waste weekend pass for a mere \$15, available at Red Cat, Neptoon Records, Audiopile, and Zulu.

ACE MARTENS



Besides breakups and new romance, *Silent Days*' most poignant explorations are of daydreams and feelings of discontent in day-to-day life. Put simply, the trope in *Silent Days* is "everything's great, but you're still not happy with it."



by Alex de Boer photos by Andrew Volk

The cover of Vancouverite Ace Martens' recent cassette release *Silent Days* is a photo of a man standing on the deck of a cruise ship. He's a small detail, in a full-frame pattern of identical rooms. Holding a margarita and wearing a smile, he is content. Alone and unobserved, but for the far off photographer, his contentment seems unwarranted. Without obvious attachment to any person or thing, the photo suggests his happiness is actualized and internal.

Yet most people don't find this picturesque inner satisfaction. Most people are left a little bit disenchanted by life, even if they are lucky enough to meet their own expectations. Lyrically, *Silent Days* explores the idea that dissatisfaction can't be entirely planned against.

And yet, *Silent Days* is the product of heavy planning and diligent artistic authority. All the music on the EP was performed—or looped—by Martens.

His role as a solo artist set inevitable limitations on *Silent Days*, to which he had to adapt. After doing so, he then imposed further limitations, including the use of an aged drum machine and his decision to release the *Silent Days* on cassette tape. In a way, Martens uses deliberate measures of creative control to confront his own themes of life's drifting discontent.

Chatting over two dollar beers at the Backstage Lounge, I learn that Ace Martens is relatively new to Vancouver's music scene, but well-acquainted with the music making process. Toying with various music projects since high school, Martens has played in bands both in Montreal and Vancouver. Wanting to move away from a group dynamic, Martens chose to make his most recent EP an entirely solo effort. He explains, "I've been getting kind of tired of playing with people who don't share the same taste as

me. This last tape is all stuff that I can play by myself. All the songs are based on loops." He even constructed his own guitar with two bass strings to avoid switching instruments during live shows.

In addition to being independently composed and performed, Martens set other boundaries on *Silent Days*. He purchased a 505 Drum Machine off Craigslist, instead of reaching to the Internet for unending drum samples. "It only has 12 options for sound," he explains. Enjoying the limitation, Martens reflects that his process was "a little more fun working with the tangible box."

As for his final product, Martens chose to release *Silent Days* on cassette for its "keepsakey" connotations. Martens also sees this plastic medium as a reflection of his hard work. "It's hopefully a show of the effort I put into it. If I put it on a CD, I don't think it would seem as interesting."

The sound on *Silent Days* bears evidence of Martens' influences. "I was listening to a lot of shoegaze and a lot of Bryan Ferry," he reflects. And in proper shoegaze fashion, the five tunes on *Silent Days* tend to neglect leading melodies. Martens sites favourably, "you can't really hum a Ride Song."

Silent Days does however host poppier overtones and some melody hooks. Nodding to local influences, the most recent Gal Gracen tape is singled out in particular. Referring to Patrick Geraghty's jangle-hued, *Blue Hearts in Exile*, Martens explains: "I was very conscious of really liking it and not wanting to rip him off at the same time." The result is *Silent Days*; an album ornately influenced by shoegaze and jangle-pop, while still distinctly its own.

The EP's unique sound is a blending of tropical beats and shearing distortion. By culminating light and dark sounds, Martens has created five stylistically contemplative tunes. The album's lyrics are equally as introspective. Martens discloses, "For me, it's kind of where I am in my life and that was sort of like a theme when I was writing this music."

Besides breakups and new romance,

Silent Days' most poignant explorations are of daydreams and feelings of discontent in day-to-day life. Put simply, the trope in *Silent Days* is "everything's great, but you're still not happy with it."

Seemingly the inverse of the cover photo, which depicts happiness without obvious cause, *Silent Days* explores unprovoked discontent. The song "Waiting" is about the finite nature of goals and the familiar feeling of "waiting for something to happen and now that it's happened it's not appealing anymore." The title track "Silent Days" expresses a longing to be somewhere other than where you are. The idea that life often falls short of our expectations is the album's thematic focus. Martens' songs are honest and critical, without offering simplified resolutions.

Heavily introspective, Martens feels confident he chose music as his mode of creative expression. With all the emotion and none of the egotism of a diary, Martens reasons that songs, "don't sound so self-important." Somehow earnest sentiment seems less hyperbolic, "because you can hide things in a song." In true Robert Smith style, *Silent Days* dresses disenchantment in rhythm and beat, proving that raw emotion is less devastating if you can hum along to it.

Away in Europe for part of the summer, Martens' goal is to start performing in July. He's looking to match his music to the right Vancouver venue and to collaborate on live sets with other similar-minded musicians. Martens will likely be an appealing candidate to work with. His ability to remedy themes of powerlessness with assertive creative control displays how insight can be successfully woven into art. *Silent Days* is a dreamy album that is simultaneously a realization and a reaction to the inner contentment life often lacks. ✌



You can check out Ace Martens' *Silent Days* release for yourself on Martens' Bandcamp page, where it's also available for purchase.



CITR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CITR ONLINE AT CITR.CA EVERY DAY

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST MIX			CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	TWEETS & TUNES	CITR GHOST MIX	CITR GHOST MIX	RADIO NEZATE	BEPI CRESPIAN PRESENTS...
8:00					THE SECTOR		
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	END OF THE WORLD NEWS	UP ON THE ROOF		CLASSICAL CHAOS
10:00				ROCKET FROM RUSSIA	THE CATS PAJAMS	THE SATURDAY EDGE	
11:00		AFROBEAT	POP DRONES				SHOOKSHOOKTA
12:00	SKA-T'S SCENIC DRIVE		MOON GROK	IT AIN'T EASY BEING GREEN	STEREO BLUES		
	SYNCHRONICITY	MORNING AFTER SHOW	ALPHABET SOUP			GENERATION ANNIHILATION	
1:00			THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	MOON GROK		
2:00	PARTS UNKNOWN	STUDENT SPECIAL HOUR	VIBES AND STUFF	TERRY PROJECT PODCAST	SKALD'S HALL	POWER CHORD	THE ROCKERS SHOW
		GIVE EM THE BOOT	EXTRAENVIRONMENTALIST	CHIPS N DIP			
3:00				LANGUAGE TO LANGUAGE	RADIO ZERO		
4:00	SO SALACIOUS	RADIO FREE THINKER	MOON GROK	ASTROTALK			
				THUNDERBIRD EYE			
5:00	THE LEO RAMIREZ SHOW	DISORDER RADIO	SNE'WAYLH	ASIAN WAVE	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA
							BLOOD ON THE SADDLE
6:00	SOUL SANDWICH	THE CITY	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	4'33"		ALL EARS			NASHA VOLNA	MOON GROK
		FLEX YOUR HEAD	UBC ARTS ON AIR	ARE YOU AWARE	PEANUT BUTTER 'N' JAMS		
8:00	EXPLODING HEAD MOVIES		SAMSQUANTCH		STRANDED	SOULSHIP ENTERPRISE	MORE THAN HUMAN
		INSIDE OUT	MOON GROK	STEREOSCOPIC REDOUBT	AFRICAN RHYTHMS	A DEEPER REVERB	RHYTHMS
9:00			FOLK OASIS				TECHNO PROGRESSIVO
10:00		CRIMES & TREASONS		LIVE FROM THUNDERBIRD RADIO HELL	MOON GROK	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
	THE JAZZ SHOW		SEXY IN VAN CITY				
11:00		BEAVER HOUR		THE COPYRIGHT EXPERIMENT	MOON GROK		TRANCENDANCE
12:00			HANS VON KLOSS MISERY HOUR				
	MOON GROK					RANDOPHONIC	
1:00		G4E					
2:00							
3:00			VAMPIRE'S BALL	AURAL TENTACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
4:00	CITR GHOST MIX	CITR GHOST MIX				THE ABSOLUTE VALUE OF INSOMNIA	
5:00			CITR GHOST MIX				
6:00							

DIFFICULT

Bepi Crespan Presents...

SUN 7-9am

Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

CLASSICAL

Classical Chaos

SUN 9-10am

From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

4'33" 1/3

MON 6-7pm

This program showcases "new music"—contemporary classical and experimental music, especially highlighting Vancouver's local performers and composers of new music, to uncover a new musical niche to the broader public in a friendly and accessible manner.

TALK

Alphabet Soup

Alternating Wednesdays 11:30am-12pm

A talk show focussed on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

AstroTalk

THU 3-3:30pm

Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector

FRI 8-9am

A showcase about different non profits and the work they do, with in-depth interviews with non-profit representatives about social justice, charities and causes. Website: <http://sectorpodcast.wordpress.com>. Facebook.com/SectorPodcast. Twitter.com/SectorPodcast

Alphabet Soup

Alternating Wednesdays 11:30am-12pm

Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

Synchronicity

MON 12-1pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

News 101

FRI 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

Queer FM Vancouver: Reloaded

TUE 8-10:30am

Dedicated to the gay, lesbian, bisexual and transexual communities of

Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

Radio Free Thinker

TUE 3-4pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

The City

TUE 5-6pm

An alternative and critical look at our changing urban spaces.

New Website: www.thecityfm.org. New Twitter handle: @thecity_fm.

Terry Project Podcast

Alternating Thursdays 1-2pm

There once was a project named Terry, That wanted to make people wary, Of things going on In the world that are wrong without making it all seem too scary.

All Ears

Alternating Wednesdays 6-6:30pm

(Alternating with UBC Arts On Air.) All Ears is an advice radio program targeted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist

WED 2-3pm

Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

Arts Report

WED 5-6pm

Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Maegan Thomas and the Arts Reporters.

UBC Arts On Air

WED 6-6:30pm

(Alternating with All Ears.) on break from June-September 2014.

Sexy In Van City

WED 10-11pm

Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio.

End of the World News

THU 8-10am

End of the World News is grooves and news from around the world, mashed and crashed against the wall. Lauren, Adam and Graeme talk trash about international events with caffeinated cartoon voices from the world press and the dark net. The Big World Love Vibe: Roots & Beats, Funk & Soul, Dubbed Vibes & Dyslexic Drum & Bass. The antidote to The Corporation. Call in and we will put you on.

Language to Language

THU 2-3pm

Encouraging language fluency and cultural awareness.

REGGAE

The Rockers Show

SUN 12-3pm

Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle **Alternating Sundays 3-5pm**
Real cowshit-caught-in-yer-boots country.

Pacific Pickin' **TUE 6-8am**
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. Email: pacificpickin@yahoo.com

Folk Oasis **WED 8-10pm**
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
Email: folkoasis@gmail.com

The Saturday Edge **SAT 8am-12pm**
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits! Email: steveedge3@mac.com.

Code Blue **SAT 3-5pm**
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: wcodeblue@buddy-system.org.

SOUL / R&B

Soulship Enterprise **SAT 7-8pm**
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

ELECTRO / HIP HOP

Vibes and Stuff **WED 1-2pm**
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST. E-mail: vibesandstuffhiphop@gmail.com

Beaver Hour **TUE 11pm-midnight**
Dance music from local scenes, particularly underground music by African Americans, with a strong focus on music from ghettos.

Bootlegs & B-Sides **SUN 9-10pm**
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

Crimes & Treasons **TUE 9-11pm**
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>.
Email: dj@crimesandtreasons.com.

So Salacious **MON 3-4pm**
Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content—good and dirty beats.

EXPERIMENTAL

More Than Human **SUN 7-8pm**
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

Pop Drones **WED 10-11:30am**
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

WORLD

Afrobeat **Tuesday 10:30-11:30am**
A show dedicated to expose UBC students and Vancouver to contemporary African music. Hosted by Achieng Orlale.

La Fiesta **Alternating Sundays 3-5pm**
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

Shookshookta **SUN 10am-12pm**
A program targeted to Ethiopian people that encourages education and personal development.

Radio Nezate **SAT 7-8am**
A mix show with music and discussion in Tigrinya the language of Eritrea.

Asian Wave **THU 4-5pm**
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

G4E **Alternating Tuesdays 12-2am**
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Nasha Volna **SAT 6-7pm**
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

African Rhythms **FRI 7:30-9pm**
Website: www.africanrhythmsradio.com

Rhythmsindia **Alternating Sundays 8-9pm**
Featuring a wide range of music from India, including popular music from

the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

The Leo Ramirez Show **MON 4-5pm**
The best of mix of Latin American music. Email: leoramirez@canada.com

Give Em The Boot **TUE 2-3pm**
Sample the various flavours of Italian music from north to south, traditional to modern on this bilingual show. Folk, singer-songwriter, jazz and much more. Un programma bilingue che esplora il mondo della musica italiana. Website: <http://giveemtheboot.wordpress.com>. facebook.com/givetheboot.

Mantra **SAT 5-6pm**
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the world's sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

DANCE / ELECTRONIC

The Copyright Experiment **THU 11pm-midnight**

Moon Grok **FRI 10:30pm-midnight**

Techno Progressivo **Alternating Sundays 8-9pm**
A mix of the latest house music, tech-house, prog-house and techno.

Trancement **SUN 10pm-midnight**
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancement has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancement.net. Website: www.trancement.net.

Inside Out **TUE 8-9pm**

Radio Zero **FRI 2-3:30pm**
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com

Synaptic Sandwich **SAT 9-11pm**
If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

The Late Night Show **FRI midnight-6am**

ROCK / POP / INDIE

Discorder Radio **TUE 4-5pm**
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

Tweets & Tunes **WED 6:30-8am**
We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media. Website: tweetsandtunes.com Twitter: @tweetsandtunes.

Duncan's Donuts **THU 12-1pm**
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>.

Samsquantch's Hideaway **Alternating Wednesdays 6:30-8pm**
All-Canadian music with a focus on indie-rock/pop. Email: anitabinder@hotmail.com.

Parts Unknown **MON 1-3pm**
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

The Cat's Pajamas **FRI 10-11am**
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajamas: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

Chips 'n Dip **Alternating Thursdays 1-2pm**
Dip in every second Thursday afternoon with host Hanna Fazio for the freshest local indie pop tracks and upcoming shows.

A Deeper Reverb **SAT 8-9pm**
Bringing you the chillout world of the heavy reverb genres: shoegaze, post rock, dream pop, space rock, trip hop and everything in between, including new tracks and old favorites. Online: facebook.com/deeperreverb. Contact: adeeperreverb@gmail.com.

ECLECTIC

Soul Sandwich **MON 5-6pm**
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

Canada Post-Rock **Alternating Wednesdays 6:30-8pm**
Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

The Shakespeare Show **WED 12-1pm**
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

Up on the Roof **FRI 9-10am**
Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

Breakfast With The Browns **MON 8-11am**

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.

Email: breakfastwiththebrowns@hotmail.com.

Chthonic Boom! **Alternating Sundays 5-6pm**

A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

Moon Grok **SUN 6-7pm****Moon Grok** **MON 11am-12pm****Moon Grok** **MON Midnight-1am****The Morning After Show** **TUE 11:30am-1pm**

The Morning After Show with Oswaldo Perez every Tuesday at 11:30a.m. Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

Stereoscopic Redoubt **THU 7:30-9pm**

Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

Hans Von Kloss' Misery Hour **WED 11pm-1am**

Pretty much the best thing on radio.

Suburban Jungle **WED 8-10am**

Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Email: dj@jackvelvet.net.

Student Special Hour **TUE 1-2pm**

Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts, and pop culture. Drop-ins welcome!

Are You Aware **Alternating Thursdays 6-7:30pm**

Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams **Alternating Thursdays 6-7:30pm**

Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

Live From Thunderbird Radio Hell **THU 9-11pm**

Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

Aural Tentacles **THU 12-6am**

It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

Email: auraltentacles@hotmail.com

Stereo Blues **FRI 11am-12pm**

Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

It Ain't Easy Being Green **FRI 12-1pm**

CiTR has revived it's long-dormant beginner's show It Ain't Easy Being Green! With the support of experienced programmers, this show offers fully-trained CiTR members, especially students, the opportunity to get their feet wet on the air.

Nardwuar **FRI 3:30-5pm**

Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! Email: nardwuar@nardwuar.com

Randophonic **SAT 11pm-2am**

Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded **FRI 6-7:30pm**

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

The Vampire's Ball **WED 1-4am**

Industrial, electro, noise, experimental, and synth-based music. thevampiresball@gmail.com thevampiresballoncit.com.

CINEMATIC

Exploding Head Movies **MON 7-9pm**

Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

JAZZ

The Jazz Show **MON 9pm-midnight**

Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features at 11 p.m. June 2: The Jazz Show's annual Jazz Festival Special. Gavin takes a back seat and invites Jazz Festival Media Director, the ebullient John Orysik to pick the music and discuss the 2014 Jazz Fest lineup. A show not to be missed! June 9: One of the foremost exponents of the tenor saxophone....Illinois Jacquet. Monsieur Jacquet with an all-star cast including Roy Eldridge (trumpet) and Papa Jo Jones (drums) and others. "Swing's The Thing!" June 16: Multi-instrumentalist (clarinet and tenor and bari saxophone) and composer Jimmy Giuffre and his Trio with guitarist Jim Hall. Gentle folk-tinged Jazz by a master. "The Jimmy Giuffre 3." June 23: One of the founding fathers of Modern Jazz....Dexter Gordon. The giant tenor saxophonist burns up Denmark with pianist Kenny Drew and others recorded live. "Take The 'A' Train." June 30: One of the most original composer/pianists. The often underrated Elmo Hope and what many consider his masterpiece. "The Elmo Hope Trio."

LITERACY / LANGUAGE

Sne'waylh

WED 4-5pm

In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxwu7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

Simorgh

THU 5-6pm

Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

Language to Language

THU 2-3pm

Encouraging language fluency and cultural awareness.

DRAMA / POETRY

Skald's Hall

FRI 1-2pm

Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: @Skalds_Hall.

SPORTS

Thunderbird Eye

THU 3:30-4pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

PUNK

Rocket from Russia

THU 10-11am

Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiacitr@gmail.com. Facebook: <https://www.facebook.com-RocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation

SAT 12-1pm

On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com. Facebook: [facebook.com/generationannihilation](https://www.facebook.com/generationannihilation).

LOUD

Power Chord

SAT 1-3pm

Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

Flex Your Head

TUE 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

GENERATIVE

The Absolute Value of Insomnia

SAT 2-6am

Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

SUBSCRIBE TO DISORDER!

Discorder is Vancouver's longest-running independent music magazine. Show your support for Vancouver's independent music community and the development of new writers, editors, designers and artists. Sign-up to have **Discorder** delivered to your door! Fill-out this form and mail-in cash or a cheque to:

DISORDER MAGAZINE
#233-6138 SUB Blvd
Vancouver, BC, V6T 1Z1

I would like to:

- ☐ an annual subscription to **Discorder** magazine (\$20 for Canadians, \$25 for US subscribers).
- ☐ to support **Discorder** magazine with a donation of:

total:



Instagram
vinylrecords
vancouver
facebook.com/
vinylrecords.ca

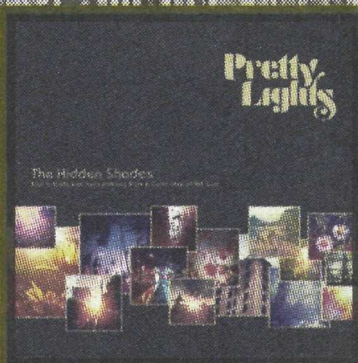


OPEN 12-6 PM DAILY
321 W HASTINGS ST
@VICTORY SQUARE
604.488.1234

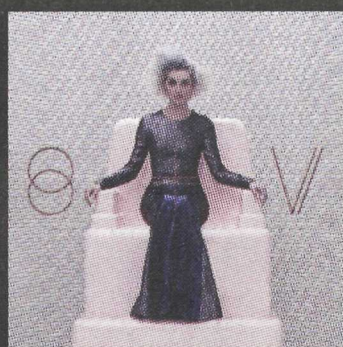
VINYLRCORDS.CA

COME AND CHECK
OUT OUR VAST
SELECTION OF
**NEW, USED AND
RARE RECORDS**

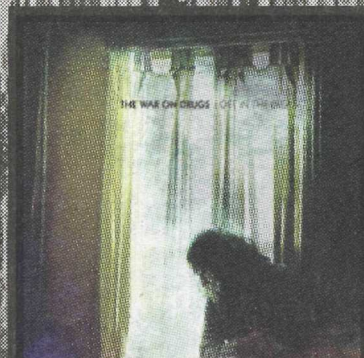
PRETTY LIGHTS
THE HIDDEN
SHADES
LTD 2750 RSD
DOWNTempo
GLITCH TRIP
HOP 2 X 10"
\$ 46.95



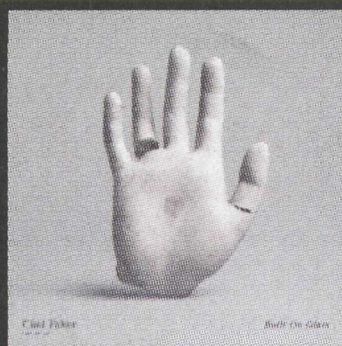
TYCHO
AWAKE LP
\$26.95



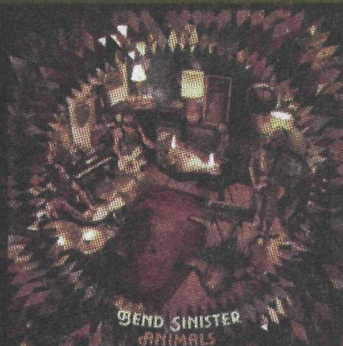
ST VINCENT
ST VINCENT LP
\$26.95



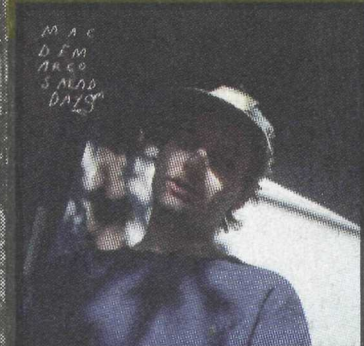
THE WAR ON DRUGS
LOST IN THE
DREAM 2LP
\$ 26.96



CHET FAKER
BUILT ON GLASS
ELECTRONICA
DOWNTempo
180 GRM 2LP
\$34.95



BEND SINISTER
ANIMALS LP
\$24.95



MAC DE MARCO
SALAD DAYS LP
\$26.95